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March 10, 2000
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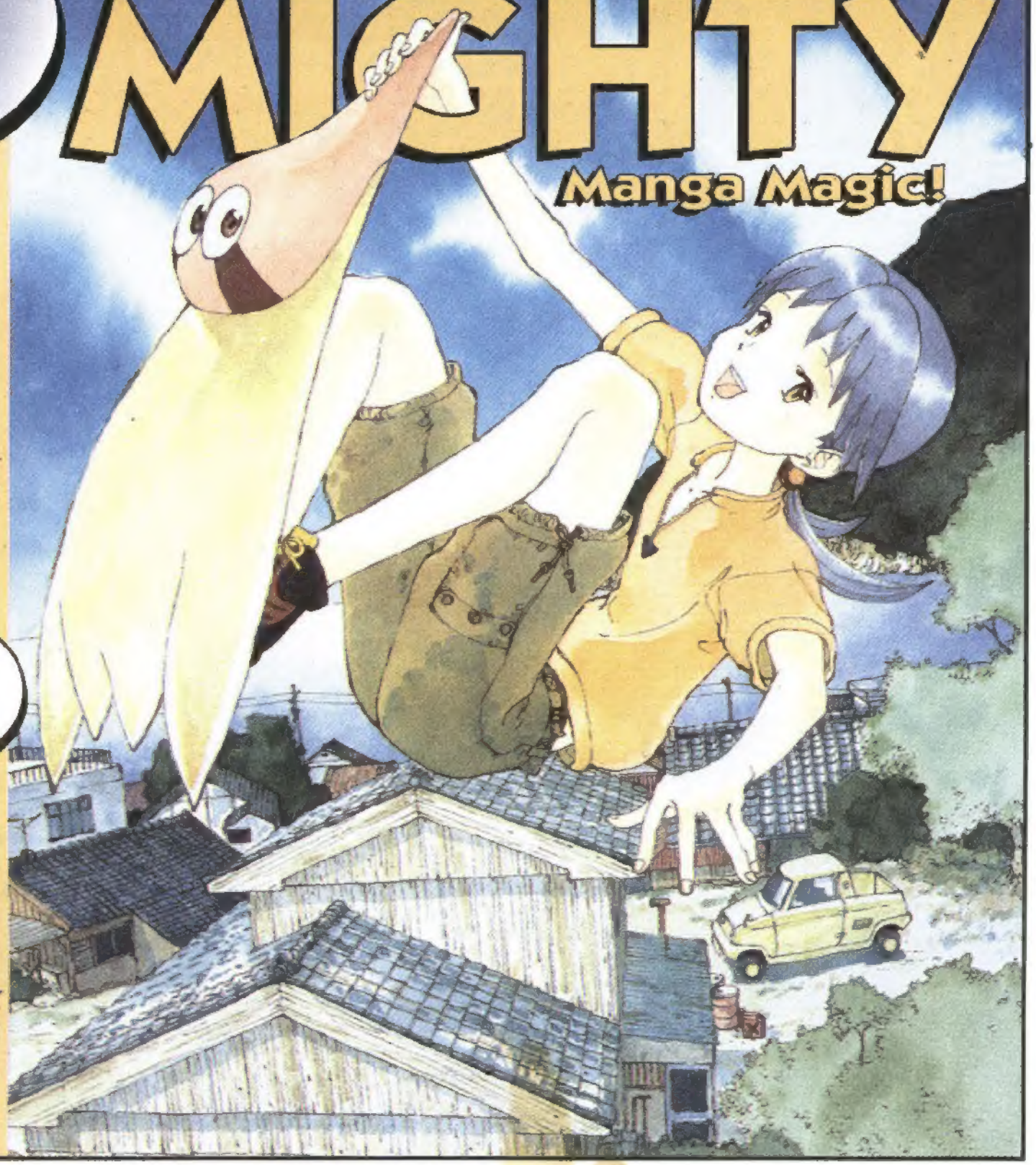

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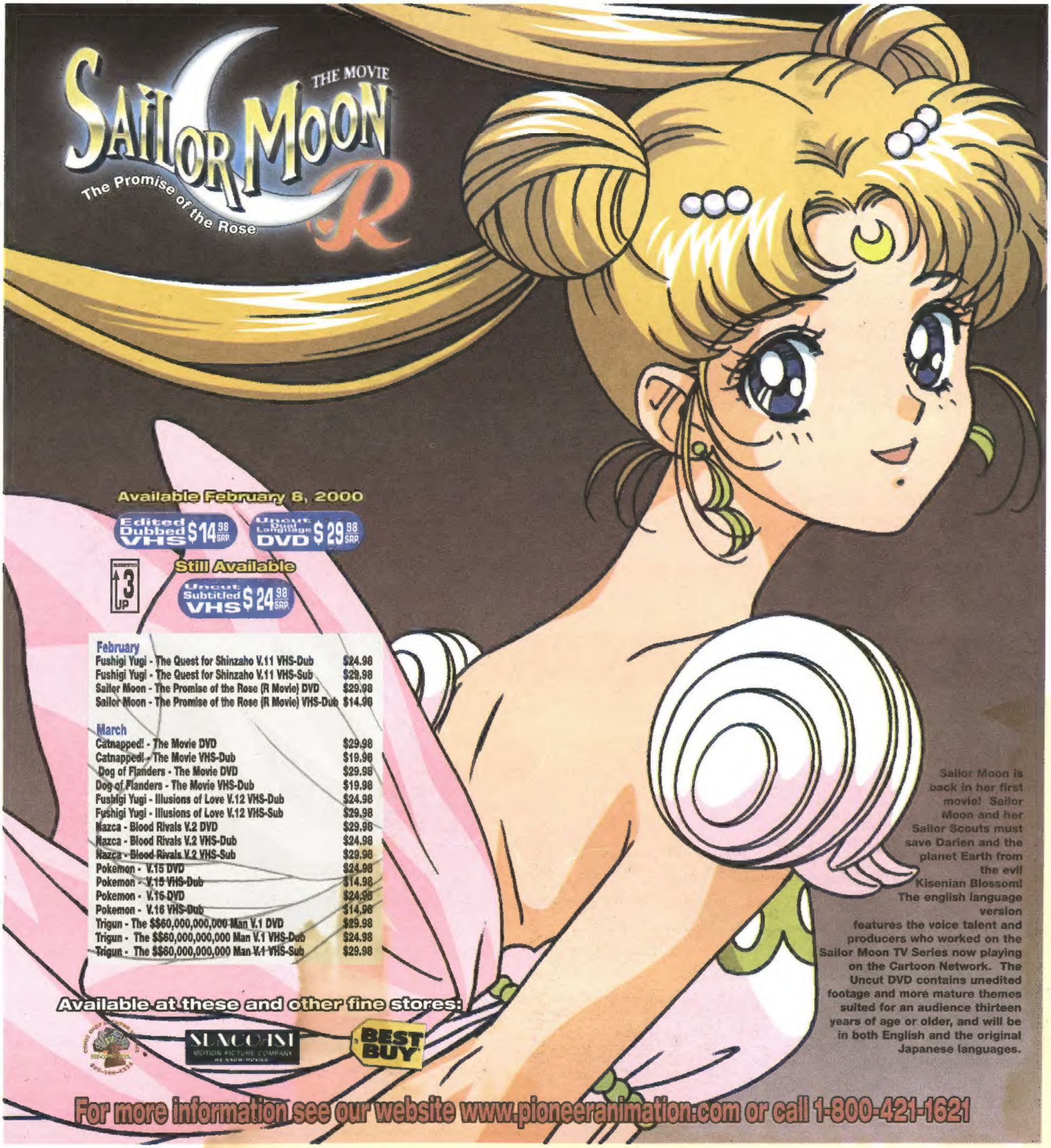
1922-2000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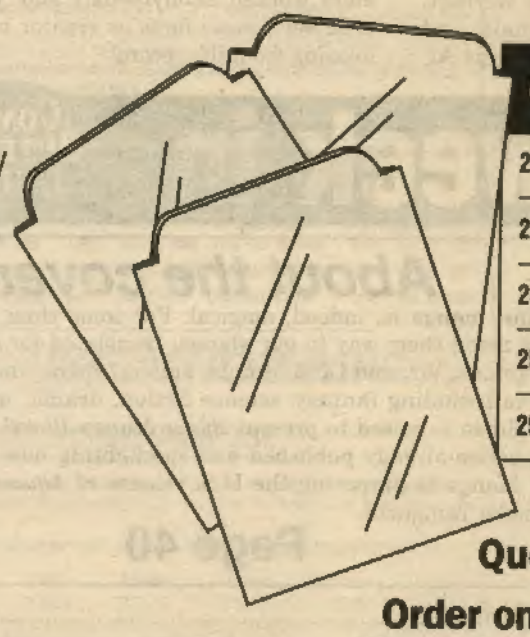

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#1373

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(Vol. 30, #10)

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2000: Could it be our Year of the Jackpot?

Editorial by ***Maggie Thompson***

In the March 1952 issue of *Galaxy*, the cover story was by Robert A. Heinlein: "The Year of the Jackpot." It didn't fit his "Future History" skein of stories and hasn't been reprinted as often as a lot of his other work. Nevertheless, it struck a resounding note in the science-fiction field.

Its premise was that lots and lots of statistics run in cycles: plagues, earthquakes, bad crops, unusual weather, wars, *etc.* With that as the basis, it suggested that there could be times when *all* such nasty trends would hit at once: when the Earth would undergo *simultaneously* major wars, volcanoes, disease, and so on. It would be "The Year of the Jackpot."

Later that decade, some SF fans termed 1958 "The Year of the Jackpot" when major writers James Branch Cabell, Lord Dunsany, Cyril Kornbluth, and Henry Kuttner died in the same year.

Sadly, that was only the first of the years which saw a *number* of major science-fiction losses. In 1971, John Campbell, August Derleth, Virgil Finlay, and Philip Wylie died. In 1975, we lost Otto Binder, James Blish, Murray Leinster, and Rod Serling. In 1977 it was John Dickson Carr, Ed Hamilton, Ray Palmer, and Tom Reamy. In 1986, it was Judy-Lynn del Rey, Frank Herbert, L. Ron Hubbard, John D. MacDonald, and Manly Wade Wellman. In 1987 it was Alfred Bester, Theodore Cogswell, Terry Carr, James Tiptree, and Richard Wilson. In 1988, it was Lin Carter, Randall Garrett, Robert Heinlein, C.L. Moore, and Clifford Simak. It was the graying of science fiction and fantasy that suddenly gave a snowballing effect that makes Science Fiction's "First Fandom" a tiny group today.

As the year 2000 progresses, it seems as though we're in for a constant onslaught of losses of some of the most honored creators in our field. In fact, just as this issue was being completed, word came to ***CBG***'s offices that Chaos! creator Steven Hughes has died. We'll provide more information on that loss in our next issue.

Clearly, history is being lost, too, as we lose people who were present at vital times in an industry in which many, many creators worked anonymously and, therefore, even such basic facts as creator names are missing from the record.

So what can we do, as we helplessly mourn our loss of people we admire?

John Stangeland, whose letter leads off *Oh, So?* this week, has two excellent suggestions; check them out.

In addition to informing new creators and promoting what they do that is excellent, though, I'd like to add another suggestion — one that is, I'm happy to say, increasingly being applied. If you like the work someone is doing, tell them so. And tell them in a *positive* fashion.

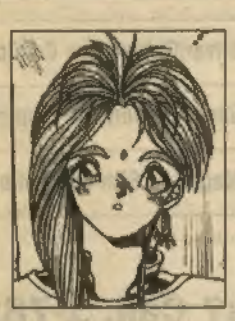
(Does that sound like a natural thing? You'd be amazed at how many people approach a creator or performer to say, "I hate what you're doing now. Why don't you go back to doing the best thing you ever did?" and then name something from four decades ago. Guess what? That's *not* as complimentary as you may think it sounds.)

Ask your favorite creators whatever questions you may have about their work; this is a chance to get information you may never have another chance to get. Tell them what you most like about what they do. Make their day. Please.

And you know what? You don't have to limit that suggestion to comic-book professionals. Do the same for members of your family. What questions do you have? What do you most like about what they do?

Make their day. Please.

This week in Comics Buyer's Guide



About the cover

To its fans, manga is, indeed, magical. For some time, Japanese-produced comics have made their way to our shores, translated for American audiences by Studio Proteus, Viz, and CPM Manga, among others, and covering any number of genres including fantasy, science fiction, drama, mystery, and horror. Now, Dark Horse is poised to present *Super Manga Blast!* an anthology series showcasing series already published and spotlighting new series. At the same time, CPM Manga is preparing the U.S. release of *Aquarium*, the latest creation of Tomoko Taniguchi.

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March 11

Harry Groener, ("The Mayor" from *Buffy the Vampire Slayer*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, from 1 to 4 p.m.

March 12

J.H. Williams III (artist of *Promethea*) at Alternate Reality Comics, 4800 S. Maryland Pkwy., #D, Las Vegas, **Nevada** from 2 to 5 p.m.

March 18

Erik Larsen (creator of *Savage Dragon*) at The Comic Stop, Mervyn's Plaza, 3333 184th St. SW, Suite U, Lynnwood, **Washington** 98037, from 11 a.m. to 1:30 p.m. and 3 to 5:30 p.m.

April 8

Peter David (writer of *Captain Marvel, Supergirl, SpyBoy*, and other stuff), **Paul Ryan** (artist of *Batman: Gotham Knights*), and **Andy Fish** and **Tony Antetomaso** (artist and writer of *Blue Monkey Comics, Adam Bomb*) at That's Entertainment, 244 Park Ave., Worchester, **Massachusetts** 01609, from 1 to 5 p.m.

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Charles Schulz dies, as *Peanuts* closes era

Peanuts creator Charles M. Schulz died in his sleep at the age of 77, when the nation's presses had finished printing the last original *Peanuts* strip: a color strip in which Schulz had said goodbye to his fans and paid tribute to his creations.

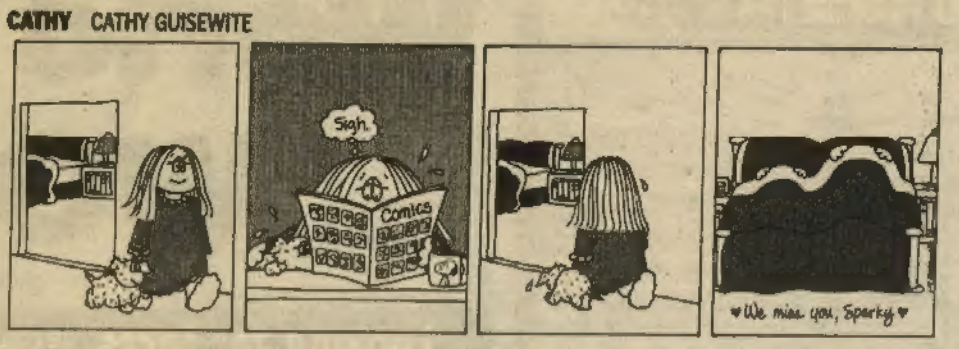
Diagnosed with colon cancer last fall, he had suffered several small strokes during abdominal surgery. His announcement in December that he would retire was followed by an international outpouring of affection and tributes. On the *Today Show*, he said, "I never dreamed that this would happen to me. I always had the feeling that I probably would stay with the strip until I was in the early 80s. All of a sudden, it's gone, it's been taken away from me."

CNN quoted him, "Why do musicians compose symphonies and poets write poems? They do it because life wouldn't have any meaning for them, if they didn't. That's why I draw cartoons. It's my life."

Schulz was born Nov. 26, 1922, in St. Paul, Minn. He drew from an early age, his first published work consisting of a drawing of his pin-eating dog, Spike, which was published by *Ripley's Believe It or Not* in 1937. He was drafted during World War II and sent to Europe. When he returned to America, he taught art and worked as a freelance cartoonist, his work appearing in The Saturday Evening Post.

He developed the *Li'l Folks* feature for the *St. Paul Pioneer Press* in 1947. He eventually sold the concept to United Feature Syndicate, which demanded a name change to *Peanuts*.

The first syndicated strip appeared Oct. 2, 1950, in seven papers and grew in popularity. The first book collection of the strip, *Peanuts*, was published in 1952. In 1955, he won the National Cartoonists Society's Reuben award, and the characters were featured in material from Kodak. It was, of course, just the start, in a career which included another Reuben, the naming as International Cartoonist of the Year, a hit musical, and a plethora of other honors.



When news of Schulz' retirement broke in December, a number of cartoonists shared their thoughts and tributes in their own strips. A sampling of them, provided by M. Thomas Inge, appear throughout this issue.

All strips are © 2000 their respective syndicates and creators.

There have been more than 50 animated *Peanuts* specials. The strip has appeared in 2,600 newspapers in 75 countries and 21 languages. Estimated daily exposure is 350 million readers, the highest circulation of any comic strip ever. It brings more than $1 billion annually in retail sales around the world. Hallmark has sold more than 1.5 billion *Peanuts* cards since 1960. Schulz' personal wealth was estimated at $55 million, with *Forbes* estimating his 1995-6 income at $33 million. Reuters said, "He also had his own star on the Hollywood Walk of Fame and a standing invitation to meet Pope John Paul."

According to the United Media website, "During his lifetime, Mr. Schulz had approved a select group of artists who were allowed, under close supervision, to draw limited art for *Peanuts* licensed items. These artists will continue their work under the direction of United Media and Mr. Schulz' family."

United Feature Syndicate announced it will not ask another artist or writer to take over creation of the strip. "Rather, United Feature Syndicate, which holds the copyright to *Peanuts*, recently began offering its clients classic *Peanuts* comic strips, starting with those that Mr. Schulz created in 1974. These strips began on Jan. 4, 2000. ... 1974 was chosen because it incorporates the characters of the strip's early days (Charlie Brown, Lucy, Schroeder, and Snoopy) with characters who were introduced in more recent years, such as Peppermint Patty and Woodstock.

"During the 50 years that Charles M. Schulz drew and wrote *Peanuts*, his style gradually evolved and matured. The strips that he drew in 1974 united the genius of his comic timing and dialogue with the artwork of a master at the peak of his craft. These classic strips will be new, of course, to at least two generations of readers."

Schulz also created two other series, each consisting of panel cartoons. *Teenager Is Not a Disease* is the title of one of the collections of religious cartoons featuring characters who bore similarities to what the *Peanuts* characters would be as teens. *It's Only a Game* consisted of gag panels about sports. While Schulz drew all the *Peanuts* newspaper material, the plotted stories that appeared in some comic books were drawn by the artists chosen to handle licensed products.

The time of his death was 9:30 p.m. Feb. 12 on the West Coast — but 12:30 a.m. Feb. 13 on the East Coast. Feb. 13 was the date on Schulz' final strip. The printing on Sunday comics sections is completed days before the weekly release of the remainder of the newspaper, so Schulz' death actually followed printing of his farewell strip.

Schulz is survived by his wife, Jean, and his children Meredith, Monte, Craig, Amy, and Jill. In lieu of flowers, the family has requested donations be made to:

In Memory of Charles M. Schulz
National D-Day Memorial Foundation
P.O. Box 77
Bedford, VA 24523

Fans, friends remember Schulz

Shel Dorf

On the death of Charles Schulz:

Thank God we all had time to show him our love and our appreciation. At the end, his death followed a two-month period of praise for his work which astounded everyone. All the negativity in the press ceased, and there was pure love for the *Peanuts* strip which is unequaled in the history of cartooning. To quote Al Capp, "Good is better than evil because it's nicer!" So much about "Sparky" was nicer.

The way Charles Schulz held onto his work ethic and good character is what I'd like to remember. Today's climate seems to be filled with many ways for people to ruin their lives and the lives of others, and shame has seemed to have vanished. But the example "Sparky" has left us will be like the beam of the lighthouse, steering us away from the dangers and evil temptations of daily living. All that from a comic strip?

Amazing! As Silius Italicus said in the first century A.D., "Virtue is its own reward." The virtue of Charles Schulz was our reward, too.

But, as we approach the spring season, life regenerates itself, all the pain of lost loved ones flows away, and we remember just the fun we had together. We thank the Schulz family for sharing him with us for so many years and wish them all a happy life.

Nat Gertler
Proprietor, AAUGH.com

Sparky has passed on.

At this point, it doesn't pay to be too sad.

(Continues on Page 8)

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THANK YOU FOR
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DEEPEST SYMPATHIES TO FRIENDS AND FAMILY
FROM DARK HORSE COMICS

SCHULZ
(From Page 6)

He had a full life, with wives and children, and a career so successful that it completely redefined both creative and commercial success in his field. He seemed to know this was coming and had time to say goodbye to his friends.

And I owe him a big thanks. It wasn't until I really thought about it that I realized how much his work has shaped my life. I don't mean just my out-of-control hobby of collecting *Peanuts* books, or the online *Peanuts* bookstore I run in my spare time. I mean, it got me into comics, and set me on the path to my career as a comics writer. It got me reading and set me on the path to becoming a writer in general. It taught me what it means to be a friend, and informed the humorous delivery which is still a lot of how I deal with people.

In recent weeks, I've written Schulz-oriented articles for various publications. One of the toughest parts of that work has been keeping it abstract, dealing with what he did rather than how it affected me. He and his work are not things I can view dispassionately.

He did great things with funny pictures, entertaining millions with an amazing quantity of high-quality material, crafted singlehandedly. He did what he loved, and he loved what he did. He was respected by his peers and loved by his fans and has a permanent spot in the history of his art form.

There is no reason to be too sad.

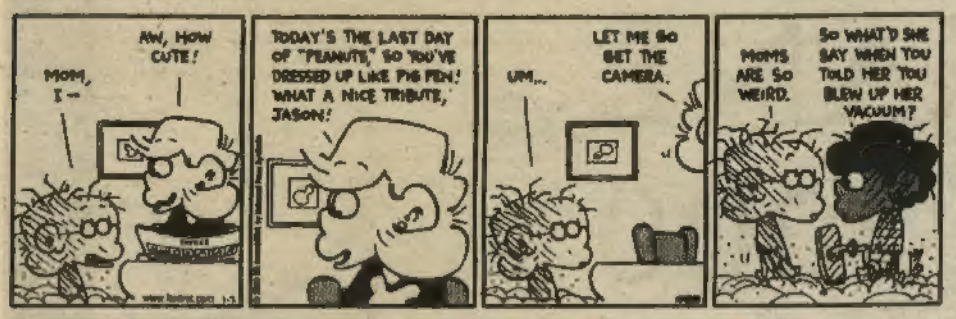
But I am.

John Tinkess
8304 Addison Dr. SE
Calgary, Alberta, Canada
T2H 1P1

I have been a reader of ***CBG*** for more than 20 years and, until recently, had never written a letter of comment. Now I find myself compelled to write for the second time in a week after reading another obituary for a comics legend. First it was Gil Kane and now Charles Schulz. We are losing all of our heroes.

I am sure many others will be able to express their appreciation for Schulz' career much better than I can, but let me say that, before I began reading comic books, my first reading experience was the comics pages in the newspaper, and *Peanuts* has been a fixture on those pages since long before I was born. The funny papers will never be the same.

FOXTROT / *BY BILL AMEND*


AW, HOW CUTE!
MOM, I--
TODAY'S THE LAST DAY OF "PEANUTS," SO YOU'VE DRESSED UP LIKE PIG PEN! WHAT A NICE TRIBUTE, JASON!
UM...
LET ME GO GET THE CAMERA.
MOMS ARE SO WEIRD.
SO WHAT'D SHE SAY WHEN YOU TOLD HER YOU BLEW UP HER VACUUM?

Paul Dale Roberts
Commissioner, Jazma Universe Online!
5606 Moonlight Way
Elk Grove, CA 95758

When I was a small tyke, I would read the *Peanuts* comic strip in my local newspaper. I remember laughing at the exploits of a round-headed kid who was always pursuing the red-haired girl who sat across from him. I remember the adventurous exploits of Snoopy as he went one-on-one with the dreaded Red Baron. I remember hearing about the Great Pumpkin, but never seeing him — and never seeing *any* adults in this strip, for that matter. I remember, time after time, the football was taken away from Charlie Brown before he could kick it and Charlie Brown fell flat on his back.

Other memories of Linus and his diabolical blanket that seemed at one time to have a life of its own or seeing Lucy yelling at the top of her lungs, that she'd been kissed by a dog!

I cherish those precious memories. I will miss *Peanuts*. I will miss the creator, the legendary Charles Schulz. Thank you, Charles Schulz, for all of those wonderful memories; they will live on forever.

Jeff Dyer
1003 W. 5th St.
Dubuque, IA 52001

I agree with Tony Isabella. We must have a *Complete Peanuts* book series. I cannot imagine any *Peanuts* fan who would not love a hardcover, chronological, comprehensive collection of the greatest comic strip ever.

What can we do to make this a reality? Wouldn't it be a fantastic way to honor the life and talent of Charles Schulz?

Steven Fears
10701 S. Miller Ave.
Oklahoma City, OK 73170

It is a sad day, indeed — probably the world over. We heard the news that we didn't want to hear: "Charles Schulz has died." I couldn't believe it. I still can't believe it. I'm sure I'll be in denial for a while, as will a lot of us. When I saw the final *Peanuts* Sunday strip this morning, little did I know that Schulz had died the night before.

You'll be getting a lot of letters about him. I know there was a lot written just a short while ago, but it looks like you'll be getting a lot more, now. I didn't think we would have to go through this just yet. We've lost so many lately that we didn't need to lose any more. But we did.

With Schulz gone, we might as well close up the world for a while. We all need to pause for a moment and remember what he gave to us. His gift was a true treasure for us each day. We've been so very lucky that he was a part of our daily world. The world was much better because of him. The world should mourn. He is a great loss.

I would also recommend the *Peanuts* web site, *www.Snoopy.com*. There is a lot to see. And read. And remember!

(Continues on Page 10)

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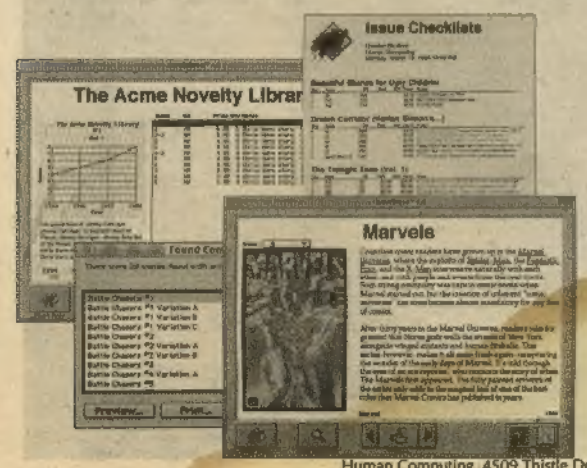

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SCHULZ
(From Page 8)

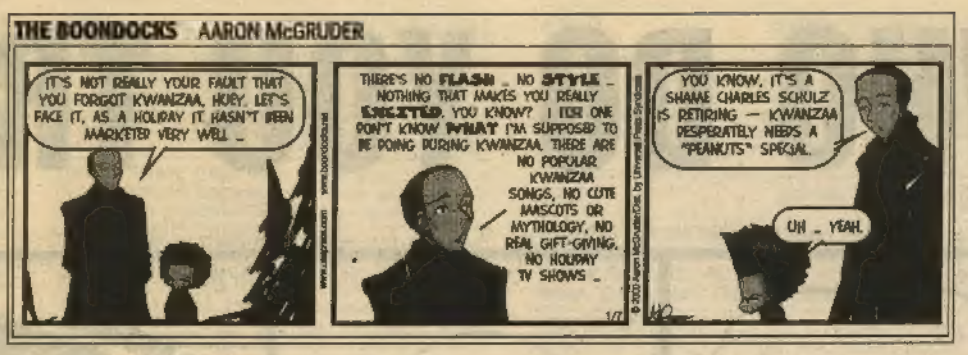
God Bless you, Charles Schulz. Thank you for everything. You won't be forgotten. We'll miss you. May his family be comforted with warm thoughts from our hearts. We will always love him and the *Peanuts* gang. Goodbye, old friend!

Par Holman
1097 E. Webster Dr.
Sandy, UT 84094

I am writing this on Valentine's Day and, when I went to the mailbox this afternoon, I thought of Charlie Brown. No valentines for me! Oh, well, years ago (unlike Charlie Brown), I gave up hope of seeing valentines in my mailbox. But I had gotten used to my daily dose of *Peanuts* — spoiled by it, even — a strip which I have read for almost 45 years. Naturally, Charles Schulz' death affected me, as it has millions of others. It was hard enough facing his retirement. Now we all have his death and the feeling of emptiness that goes with it.

As my mind groped for what to say in this note, I got an e-mail from my friend David Miller whom I quote. In referring to Schulz, he said it better than I can:

"He went out with [the strip]. I believe that it shows what kind of passion he had for his work. Cartoonists have always been looked down on a bit for not being serious artists, but Schulz was as much a serious artist as any that lived. He had the devotion and passion and gave it a deep personal touch that could not be copied. He also kept the quality up to the end. I really can't think of another artist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YOU KNOW, IT'S A SHAME CHARLES SCHULZ IS RETIRING — KWANZAA DESPERATELY NEEDS A "PEANUTS" SPECIAL.
UH _ YEAH.

who touched me as deeply as he did."

Anyone who only knows *Peanuts* through the animated cartoons or the endless lists of licensed products doesn't know the real strip. To those of us who loved the real strip, *that* is what we want to remember.

I have always thought of *Peanuts* as *two* comic strips: the strip about kids, and the fantasies about Snoopy. What drew me to the strip originally was the pathetic character of Charlie Brown. Charlie Brown knew he was depressed years before I faced the same reality. I must have known it intuitively. I certainly identified. Looking back on those early strips, especially the 1950s strips, we sometimes see a dark vision of childhood through the character of Charlie Brown. We all laugh at it because we recognize it, but it is a terrible thing to go through. Schulz had a very deft touch in showing it — We laughed when we could have been crying. It was Schulz' genius, and it was his own depression that he worked out constantly through the catharsis of the strip.

Unlike me, sitting at a keyboard trying to analyze it, Schulz never intellectualized it. He used depression as a springboard for humor. What a concept! What an antithesis to early popular comic strips like *Little Orphan Annie*, with its titular character's optimism in the face of disaster. Charlie Brown never faced the external horrors that Annie faced, but Charles Schulz put him through a lot. Like Annie, he lived through the travails, but Charlie Brown didn't have Daddy Warbucks to save him.

Fascinated as I was by those dark-edged elements, I somewhat resented the turn the strip took when Snoopy stood on his hind legs, put on his WWI flying helmet, or tapped on his typewriter keys.

In interviews, Schulz said that humanizing Snoopy was the best thing he ever did, but sometimes it annoyed me and almost turned me away from *Peanuts*. Almost.

To Schulz' great credit, despite the popularity the strip attained when he did that thing with Snoopy — and showed me how much in the minority my opinion was — he kept the kids and their cynical worldview, alternating them with short sessions of Snoopy and his fantasy life. It was a careful balancing act that he did, flawlessly I think, for many years until the end.

What a legacy he left. With 50 years — it seems incredible: 50 years! — of strips to choose from, we can all pick our favorites, and I am sure that well into this century his endearing characters will be known and loved. While I'm sad for our loss, I am happy that I got to live through most of the 50 years of the strip and enjoy it while it was new.

Gary E. Schlegelmilch
4602 Kenwood Dr.
Woodbridge, VA 22193

There is an unmistakable poetry about Charles Schulz' passing. A steadfast guardian of his *Peanuts* gang, he remained with us just long enough to make sure his final strip was shipping to newsstands everywhere — and to make sure that his passing was not in the same issue.

I began to miss Snoopy, Charlie Brown, Linus — yes, even Lucy — from the moment that he announced his retirement. Another piece of childhood has faded away. The loss of Gil Kane, then a scant six days later, the passing of Charles Schulz. It leaves a great sadness.

The legacy Schulz leaves behind will endure on bookshelves, on every electronic media imaginable, in toy boxes — and in the hearts and minds of everyone who has ever read stories about a World War I flying ace, a kite-eating tree, a 5¢ psychiatrist's booth, a security blanket, or summer camp.

Thank you, Mr. Schulz. Thank you for the gift of wonder you provided, day after day for 50 years.

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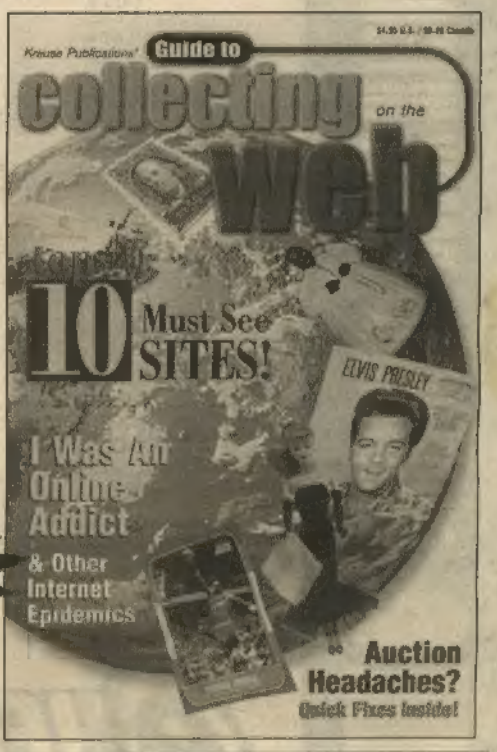

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778HB	7-7/8 x 10-1/2	Super Gold Age Comics - fits 825	$11.00	$47.00	$160.00
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Marvel begins a new program: *Punisher* is not Code-approved

By Matt Brady

While few fans noticed the absence of its seal on the cover of *Punisher* #1, Marvel Vice President of Retail Sales Matt Ragone confirmed that the series, by Garth Ennis and Steve Dillon, would not be submitted to the Comics Code Authority during its 12-issue run.

As the main power of the Comics Code means that approved comics can be carried on the shelves of such major outlets as newsstands, Wal-Marts, and Target stores, Ragone said that the lack of the Code seal means that *The Punisher* will be sold only in direct-market comic shops.

"We knew with the talent on *The Punisher*, the series would be geared for the older, more mature reader. readers who would be more likely to pick up the series at a comic shop, rather than a mass-market outlet," Ragone said.

The Punisher, Ragone explained, is the first in what may become a substantial portion of Marvel's publishing program: comics published without Code approval. Traditionally, all Marvel comics, with minor exceptions, have been Code-approved, guaranteeing that they could be sold in major retail outlets.

"This is somewhat of a new approach for Marvel," Ragone said. "We're not planning to make *every* new title Code-approved, while, at the same time, the main line of Marvel heroes titles will still be under the Comics Code and available through mass-market outlets."

Ragone was quick to point out that the program will not be limited to the "Marvel Knights" line, nor will the line move to non-Code status. All future projects that deal with second- or third-tier characters will be judged on a case-by-case basis. For example, the upcoming *Marvel Knights* series by Chuck Dixon and Eduardo Barreto would be Code-approved. However, such projects as the upcoming *Black Widow* series written by Devin Grayson and Greg Rucka and the *Killraven* limited series by Alan Davis may qualify for non-Code status.

All non-Code comics will still conform to internal editorial guidelines that are overseen by Marvel Editor in Chief Bob Harras. Ragone stressed that, as a company, Marvel remains very pro-Code, and that its non-Code titles, beginning with *The Punisher*, will all be written in a "Code" manner. For example, no entry or exit points of wounds, drug use, or sex will be shown; however, stories may be edgier, as evidenced by The Punisher stabbing a man in the head and later throwing a man off the Empire State Building in *Punisher* #1.

Marvel's last experiment with non-Code titles was 1997-98's short-lived *Strange Tales* line, which was terminated when the company came under new ownership that demanded all comics be Code-approved so they could be offered to the largest number of consumers.

Jemas rejoins Marvel as publishing prez

Marvel Enterprises Inc. has created a new executive position, president of publishing and new media, and rehired former Marvel executive Bill Jemas to fill the slot. The announcement from Marvel CEO Peter Cuneo came Feb. 16 and was described as "a move designed to strengthen the company's core publishing business and bolster its online presence."

Jemas will oversee "all publishing, brand management and licensing activities for the company." In addition, he'll contribute to Marvel's Internet activity. "In addition to overseeing and evaluating the company's current operations in these areas," Marvel said, "he will spearhead the development of new publishing endeavors and business ventures designed to enhance the image of Marvel and its super-hero brands."

Jemas will report directly to Cuneo in the New York office. Cuneo said, "During the course of his professional career, Bill has repeatedly proven himself to be an innovative executive who has brought success to every venture with which he has been associated. His proven track record in building brands, combined with his knowledge of Marvel, will be instrumental in helping the company continue its leadership position in the comic-book industry and expand its reach through the Internet."

Jemas had originally worked with Marvel from 1992 to 1996, serving as the president of Fleer Entertainment Group and Fleer Corp. before becoming the executive vice president of Marvel Entertainment Group. At that time, he set up a mass-market children's book publishing business and negotiated multi-property licensing deals with major entertainment companies. Most recently, he had served as the executive vice president of MSG Sports, managing events that took place at Madison Square Garden and overseeing production and and distribution of MSG and team-identified merchandise.

Jemas received his law degree from Harvard Law School and holds a Bachelor of Arts Degree from Rutgers College. He resides in Princeton, N J.

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John Stangeland
Atlas Comics Inc.
4735 N. Cumberland
Norridge, IL 60706

From behind the counter at my store in Chicago, I disseminated the information about Gil Kane's passing and heard the immediate, unfiltered opinions and feelings of the people who knew his work.

Gil's death, more than most, seemed to disappoint them intensely. The combination of his long and distinguished service to the industry and the fact that he was, even now, turning out some of the best work of his career gave people pause to recognize the enjoyment he provided, and the thrills they'll miss.

The most common refrain seemed to be, not only that it was a crying shame, but that we are losing the great craftsmen and artists of our industry far faster that they are being replaced. Who is coming along as a bulwark of our industry to carry on for Gil Kane? Or Jack Kirby? Or Reed Crandall? The names of genuine stars who have longevity, vision, professionalism and craft is becoming agonizingly thin.

For all of us who have had the great good fortune to squeeze a little pure enjoyment out of those great careers we watched, I say this: Keep them alive. Nudge the uninitiated. Show them the beauty of Lou Fine, the bold strokes of Harvey Kurtzman, and the dark shadows of Everett Raymond Kinstler. And, while you're at it, support the new (and not so new) artists who reveal the same ethic: John Romita Jr., Adam and Andy Kubert, George Pérez, Alan Davis, and others.

Demand quality.
Demand professionalism.
Raise the bar.
Gil Kane did.

Robert Luedke
Head Press Publishing
3804 Park Bend Dr.
Flower Mound, TX 75022

I wanted to express my viewpoint concerning the impact the Gil Kane had, not only on me, but on a whole generation of comic-book artists, (maybe two generations by now).

Gil was one of those artists whom I feel many took for granted, because of the incredibly large volume of work he had compiled over the decades. Month in, month out, there was Gil's work. There was never a feeling that Gil's work would not be there to study, since it just always *was*! But now the sad reality sets in, like a lost relative or close friend, that we will never see anything more of Gil's work.

Some artists, (especially contemporary ones below the age of 30) might not admit the direct influence Gil had on their works. But the reality of it is that, along with Kirby, Adams, and Ditko, Gil's work was groundbreaking in the way "most" contemporary artists define the human figure. Indirectly, we all owe much to his works. Gil's style of presenting the human form in an almost perfect anatomical light (without the hint of body fat) was very much (as R.C Harvey pointed out, in ***CBG*** #1371) the embodiment of the Classic Greek artists.

While Kirby's figures had mass and power, and Ditko's had a fluid entertaining quality — Gil's had an almost poetic flow to them that just radiated regal grace. And how many artists, present company included, have used the tricks that Gil pioneered to render bodies in motion? (The figure running toward you with one leg extended fully, the other tucked neatly away at the knee, is one that comes to mind.)

In my memory, the works I was most moved by are:

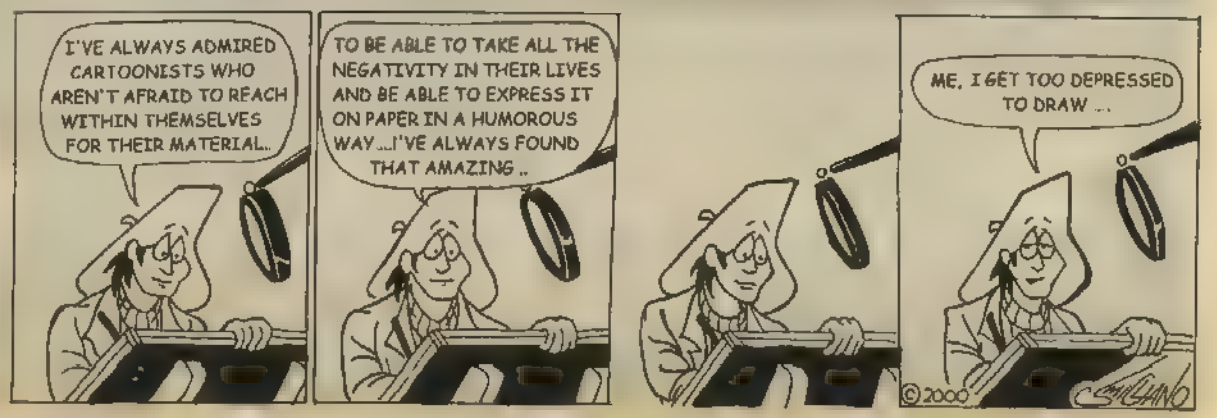
• Green Lantern (early '60s). This is where I was first awed by his depiction of the human form. I remember as a kid, sitting with my drawing pads, attempting to duplicate those marvelous abs he did!

• his work on Spider-Man (early '70s), although I did not like the inking on this body of work; it just muddled his clarity. Gil was a master at presenting this character at his fluid best. More artists should study the apparent "boneless motion" of his Spidey. It perfectly defined the character

• His work on the original *Warlock* series (early '70s). This was one of the

(Continues on Page 18)

For Art's Sake — By Chris Smigliano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ME, I GET TOO DEPRESSED TO DRAW ...
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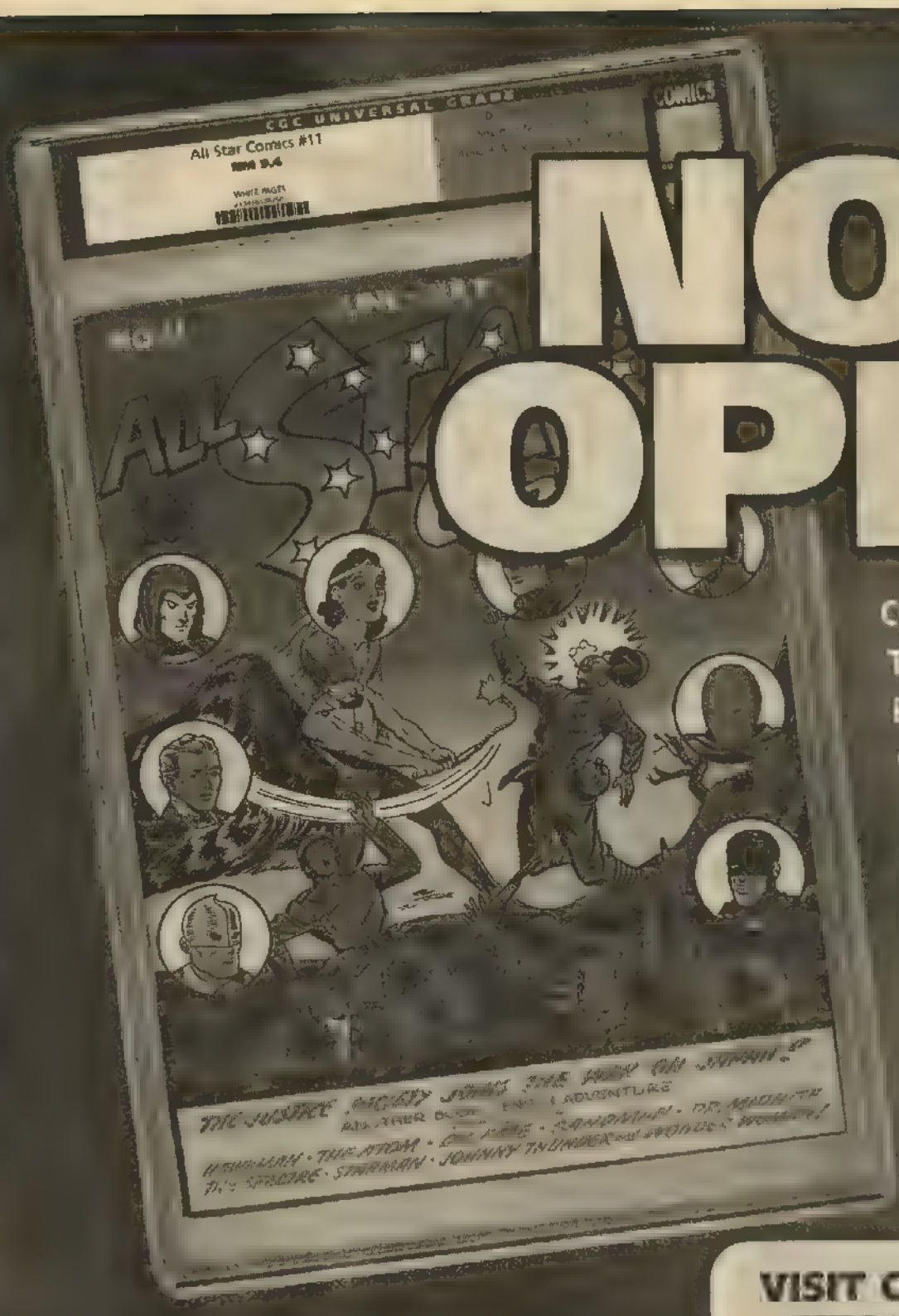
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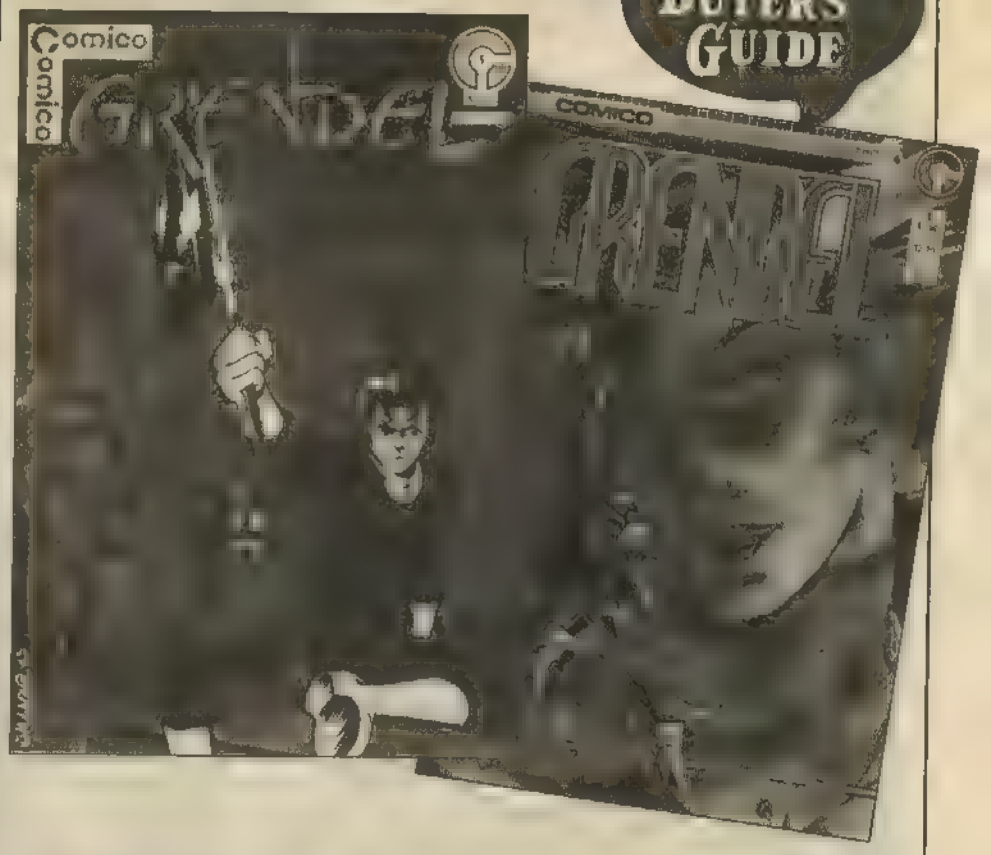

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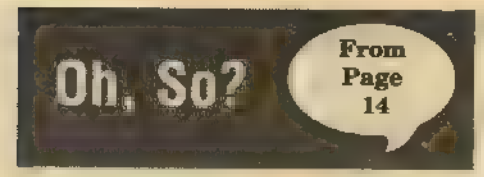


great collaborations between a story and the perfect artist for the story. His rendering of "Him," soon to be Warlock, was perfectly suited to a being which was compared to the prototype of perfection within this story. He was a figure that not only emulated incredible power, but tenderness and grace (which very much suited the Biblical nature of the story).

There are only a handful of artists for whom I can name individual works — and their influence on me — like this. But, upon reflection, it just has reinforced with me what a giant this man was in our industry.

If there is a comic art hall of fame (Is there, by the way?), Gil Kane certainly needs to be in it.

[I quote from a news story in ***CBG*** *#1239, on the results of the Eisner Awards in 1997:*

"The capper for the Eisners was the presentation of the Hall of Fame Awards. The only winner on hand to accept his plaque was Gil Kane, who also accepted for an ailing Julius Schwartz." In fact, the photo we ran on last week's cover was taken by Brent Frankenhoff at that event.

Note: That was also the year that Charles Schulz was voted into the Hall of Fame.]

Joe Tages
1912 E. Clifpark Way
Anaheim, CA 92805

I had just sat down to read the *L.A. Times* this morning, when my mother said something about a "Marvel or DC artist who was mentioned in the obituaries." I quickly flipped through the pages. When I reached the obits, my heart sank. As I saw the name, "Gil Kane," I found it impossible to contain myself and broke down, crying. It gave my mother quite a start. I later sat down with her and explained the significance of Kane's death and, more importantly, his life.

This is how I learned about Gil Kane's passing. I first discovered his work in 1981. That was the year that *Justice League of America* #200 came out. It featured a chapter where two of his legendary creations (The Silver Age Green Lantern and Atom) fought each other.

A couple of weeks ago, I ordered the first of a two-part *Legends of the DC Universe*, where Kane drew his first story teaming GL and The Atom. With a cover drawn by Kane and painted by Alex Ross, how could I go wrong? Besides, I thought, "Kane's health hasn't been the best lately, so I should support his work while he's still around." Little did I know how severe his illness was.

Others who knew Gil Kane better will write longer and greater tributes to him. I will miss him for his talent, his engaging personality, and, most of all, those great characters he left us. For the Silver Age Green Lantern and Atom, alone, we comic fans will be always be grateful.

Thanks, Gil. God bless you.

Steven Fears
10701 S. Miller Ave.
Oklahoma City, OK 73170

By now ***CBG*** will have printed the news about the passing of a true genius, Gil Kane. When I heard the news, I was stunned! I searched on AOL news and found a couple of short but nice articles about him. They were adequate, but I'm sure, by now, you've printed much, much more.

The influence that he had on comics is enormous. Most everyone out there knows what he's done over the many years he did comics. He made his mark on Westerns, science fiction, heroic fiction, and super-heroes. I'm just thankful that this man did what he did. We owe him a lot for what he gave us. I first saw his work back in the 1950s and have loved it ever since, as have many others. He was definitely a master artist! Others will do well to do even half as much or be half as good. He was an original!

We've lost too many great people lately. I truly hope that no more will pass from this world for a while. I hope his wife, Elaine, and their children will be comforted knowing that he was loved and appreciated. I am but one voice joining others in praise. He will be missed. He was one of the people who made the comics mean something in my life, and that's why I still love them.

John Tinkess
8304 Addison Dr., SE
Calgary, Alberta, Canada
T2H 1P1

I didn't realize how important Gil Kane was to me until I heard the news of his passing. Initially, my mind couldn't grasp the fact that he was gone. It still can't. In the past few years, this kind of bad news has been coming all too frequently. As we lose the pioneers of our field, we lose much of our history, as well.

I began reading comics nearly 30 years ago, and, as I learned to appreciate the styles of different artists, Kane's was one of the first I could recognize and identify. His dynamic figures and cinematic angles (I like to refer to them as "up-the-nose" shots) made his work stand out from the rest. I don't recall my first exposure to Gil Kane's art (probably one of the many great covers he did for Marvel in the '70s) but I clearly remember the impact comics like *Blackmark*, *Star Hawks*, and *John Carter, Warlord of Mars* had on me. They changed the way I think about comics.

Gil Kane helped to usher in the Silver Age of comics with his versions of The Atom and Green Lantern. His work at Marvel included the controversial "drug issues" of *Amazing Spider-Man* as well as stints on many of their main titles. He was one of the first to experiment with new formats on projects like *His Name Is Savage* and *Blackmark*. He was an innovator.

It's a shame that we never seem to appreciate what we have until it's gone. This week we lost a remarkable artist. But at least he left us an incredible body of work to try to remember him by.

Ron Swedinski

After reading Lee Solomon's letter in ***CBG*** #1363, I wholeheartedly agree with everything he said regarding the Batman movie series — except for his plea to cast Bret Hart as The Batman. My knee-jerk reaction was, "Is he kidding? He was making real sense till then. A goony, non-acting wrestler as The Batman? No way!"

But after digesting the concept for awhile, I thought I'd check out the guy with an open mind. That Monday night, I punched up *WCW Nitro* on TNT.

You know what? That Lee kid might be onto something. When Hart was on the screen, giving an interview with his hair pulled back giving it a short, groomed appearance, I was stunned. It was like Bruce Wayne incarnate. I can really see Hart as Bruce — and just picturing him in the costume almost gave me damn goose pimples! His face is damn perfect for that cowl!

Visually, Hart is it. The only concern is acting ability. But, hey, he's a wrestler, right? They are born actors. Isn't Hart the one who, when he left the WWF for WCW, got done out of his championship belt by Vince McMahon, giving such a brilliant performance, even hard-core wrestling fans who know storylines and match results weeks in advance didn't know for sure if it was fake, even leading to an entire documentary — "Hitman Hart: Wrestling with Shadows" — to be made of the incident?

Yeah, I'd say Hart could act well enough to handle Batman. I'm a believer. If you're not, I challenge you to watch a *WCW Monday Nitro* or two and come away from it *not* thinking Hart would make an uncanny Batman. You'll be a believer, too.

Now only if Warner Brothers would realize the hidden talent they have right under their noses in their WCW division, instead of wasting time on concepts like casting Keanu Reeves or Ben Affleck or doing a live-action *Batman Beyond*.

Kudos to Lee Solomon for this brilliantly unprecedented concept and all his terrific ideas for the Batman movie series.

I'd like to add, that after reading the Joss Whedon article in ***CBG*** #1364, specifically his comment about "loving to do a Batman movie," I think he'd be perfect to direct the next entry.

Warner Brothers should sign him. He'd really get the franchise back on track. He'd also be a natural to introduce the Carrie Kelley Robin into the movies. That, too, would help the franchise to be a success again. The perfect actress to play Carrie is Jessica Biel of *7th Heaven*. She would really bring the character to life.

Robert R. Barrett
2040 Salina
Wichita, KS 67203

I hope you won't mind, but I am writing to correct an error found in ***CBG*** #1370 and to answer a letter writer's query in the same issue.

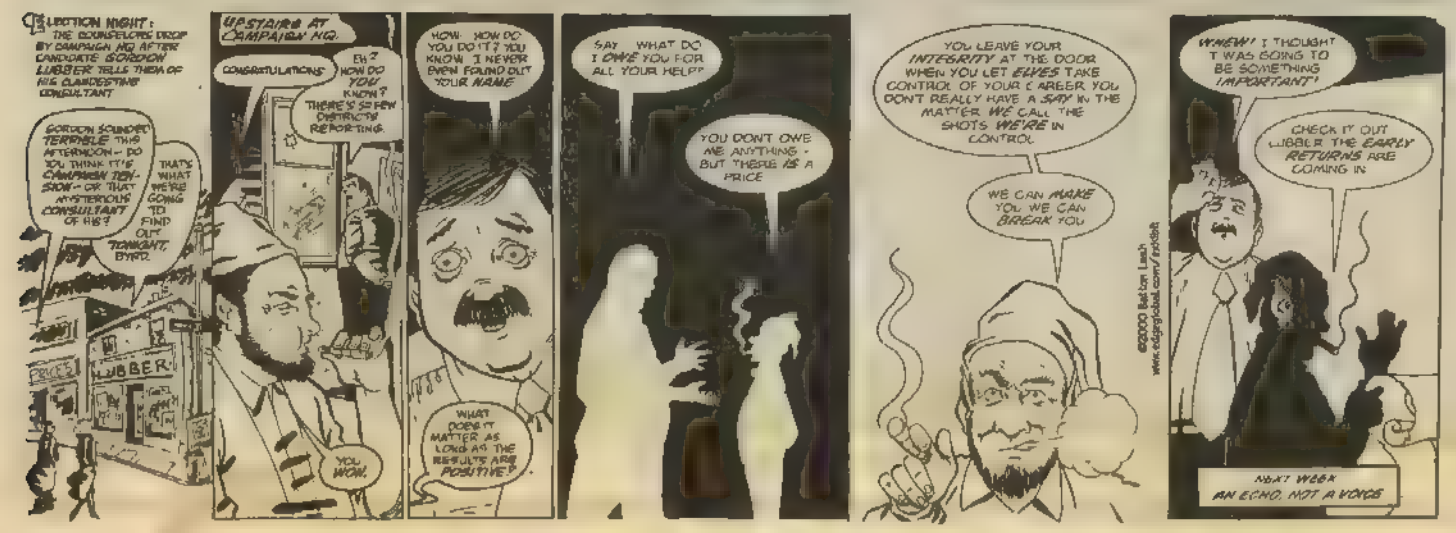
In Scott E. Green's article "Auction Action. Major Seuss Art Sells at Auction," he mistakenly reported that a "Hannes Bok oil wash portrait of a futuristic princess went for $11,000." This is 333% higher than it actually sold for, including the buyer's premium. (I know, for I purchased this painting.) When Green reported the Bok painting, he may have still been thinking about the Kate Greenaway sketch. Also, the painting is not of a "futuristic princess" but is a portrait of Edgar Rice Burroughs' most beloved female character, La of Opar.

Vern Coriell, founder of Burroughs fandom, commissioned Bok, in 1947, to make a pencil drawing of Tarzan and Jane for his collection. Later, in the mid-1950s, Coriell again commissioned Bok for a work of art — this time for an oil portrait of La, High Priestess of the lost city of Opar. Sadly, Bok passed away before Coriell could put together the money for the painting, and this work of art has been assumed "lost" for more than 40 years. Luckily, I had Bok's thumbnail sketch of the portrait in my collection and, when it was offered by Illustration House, I was fully aware of its significance and acquired it with a winning bid of $3,000.

In the same issue, Walter Lilly inquired about a *Lone Ranger* reprint comic book. The particular comic book he commented on was published in 1993 by Greg Theakston's Pure Imagination Publishing. The book reprinted two long sequences from the daily newspaper strip written by Cary Bates and illustrated by Russ

(Continues on Page 20)

Supernatural Law — By Bolton Lash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YOU WON.
HOW... HOW DO YOU DO IT? YOU KNOW, I NEVER EVEN FOUND OUT YOUR NAME
WHAT DOES IT MATTER AS LONG AS THE RESULTS ARE POSITIVE?
SAY... WHAT DO I OWE YOU FOR ALL YOUR HELP?
YOU DON'T OWE ME ANYTHING - BUT THERE IS A PRICE
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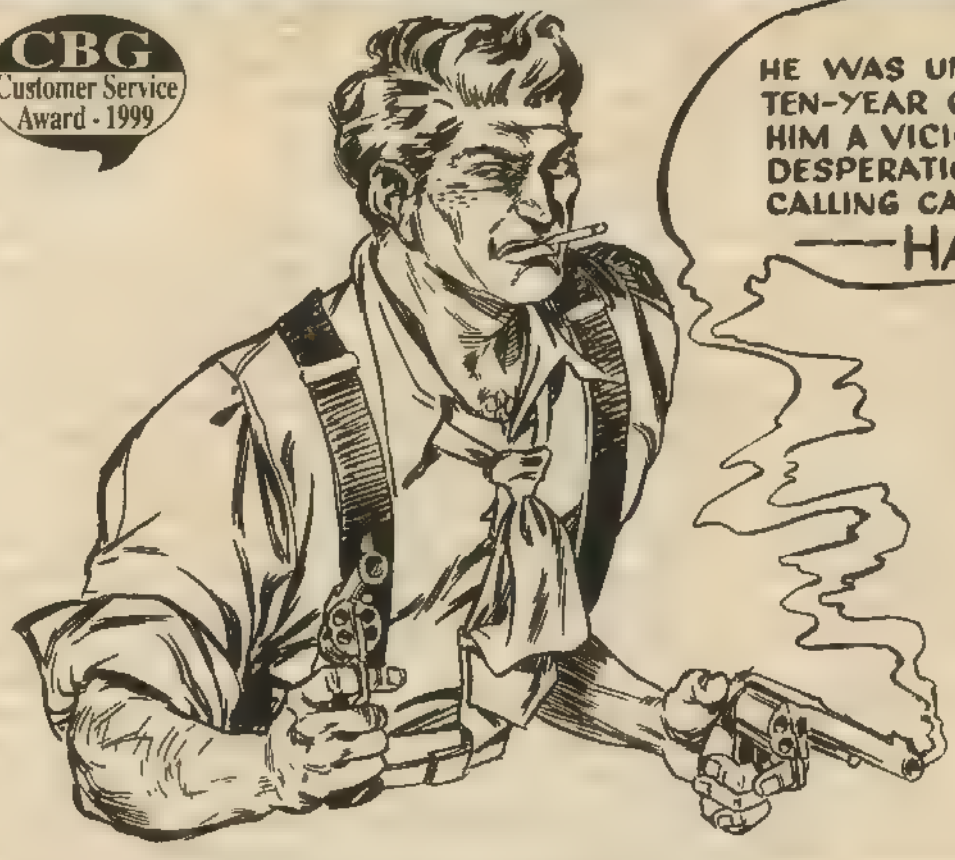
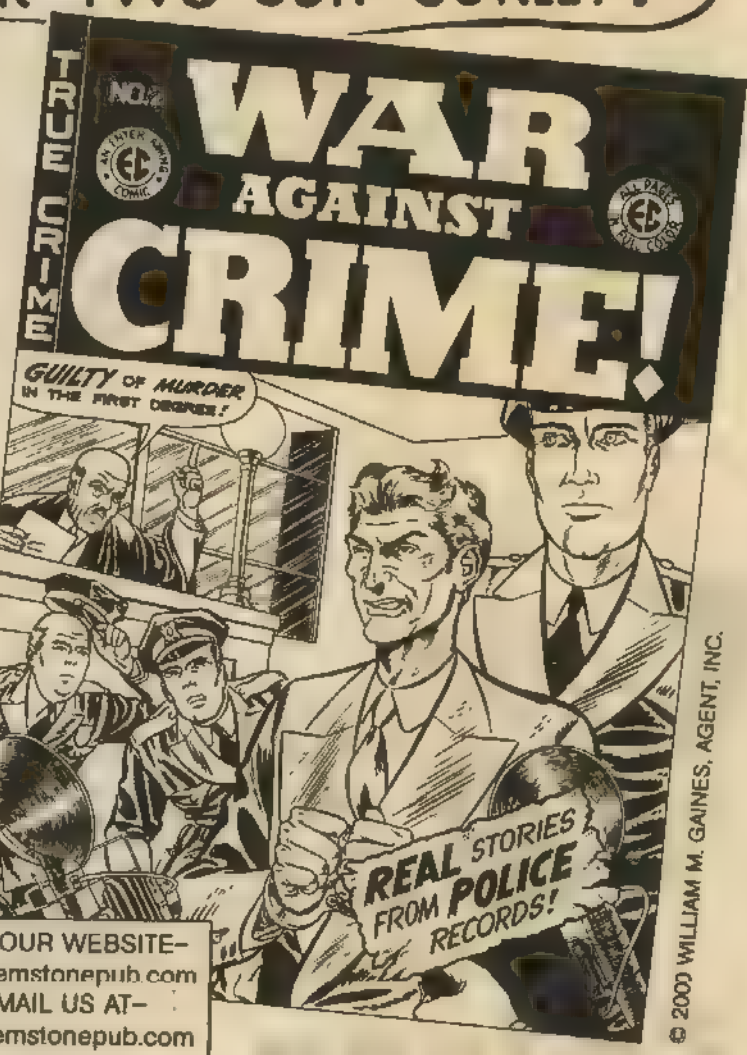


HE WAS UNDERSIZED AND PUNY---WITH THE MIND OF A TEN-YEAR OLD CHILD---BUT HIS SEARCH FOR FAME MADE HIM A VICIOUS CRIMINAL WHO FOUGHT WITH THE DESPERATION OF A CORNERED RAT. AND GUNS WERE THE CALLING CARDS OF THIS RUTHLESS KILLER.———

——HANK "TWO GUN" CORLEY!



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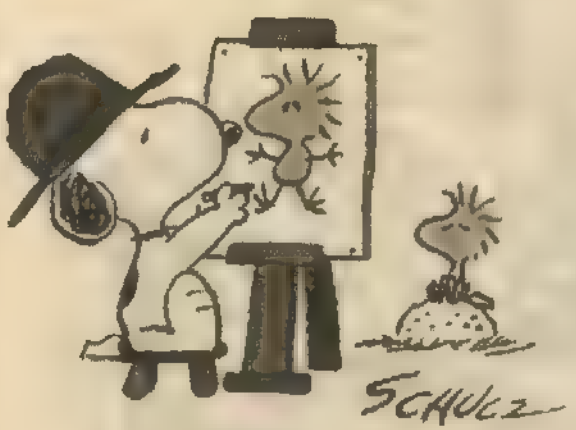

So long Sparky

Heath. Theakston planned more issues, but sales of the first were so disappointing that no others were offered.

In my opinion, no artist who attempted drawing the adventures of the masked man and his Indian partner, Tonto, was better suited to the task than Russ Heath (except Mo Gollub, but he only drew covers for the early Dell comic book). Your readers who may be fans of The Lone Ranger and the art of Russ Heath are highly recommended to search out *Creepy* #105, in which appears the story "Dime Novel Hero" scripted by Nicola Cuti and illustrated by Heath They tell the story of why there are no werewolves in the Texas of the Old West — because The Lone Ranger used silver bullets! A truly entertaining story!

[We appreciate the correction.

For those who don't know the work of Hannes Bok (1914-1964), it should be noted that he was one of the top fantastic artists of his day (and he was also a writer, completing A. Merritt's ***The Black Wheel*** *and* ***The Fox Woman****). A 1988 biography by Emil Petaja was* ***And Flights of Angels: The Life and Legend of Hannes Bok****. Congratulations on your purchase!]*

Rick Norwood
Comics Revue
P.O. Box 336
Mountain Home, TN 37684

In answer to your questions and Walter Lilly's questions in *Oh, So?* in ***CBG*** #1370 about Eternity reprints of *Buck Rogers* and *The Spirit* comic strips:

Eternity published 11 issues of *Buck Rogers* strip reprints, in a comic book titled *Cosmic Heroes*. (#9-11 were double-size squareback comics.) The 11-issue run reprinted dailies by Phil Nowlan and Dick Calkins from the daily strip Series #2 ("Doom Comet") strips #1 to #728.

Eternity also published *The Saint* strip by Leslie Charteris and Mike Roy in a comic book titled *Private Eyes*. I have only #1 of that and am not sure if there were any others.

As for the revived *Lone Ranger* strip, the art was by Russ Heath and the story by, I think, Elliot Megan. If there was a comic-book reprint of that strip, I've never seen it.

Eternity also published strip reprints of the excellent Edith Meiser and Frank Giacoia *Sherlock Holmes* strip (23 issues). I met Edith at an Old Time Radio convention (she wrote many of the Sherlock Holmes radio programs), and she mentioned that, when she did these scripts, comic strips were a new medium for her, so she got in touch with Leslie Charteris to find out the tricks of the trade about how to break down stories into brief daily and longer Sunday segments. I had always assumed that *The Saint* strips were ghosted, like the later Saint novels, but evidently Charteris was able to give her good advice.

[By the way, several Meiser-scripted ***Holmes*** *episodes, including original stories, are now available in a pre-recorded collection from Radio Spirits.]*

Steven Zanvil Sawolkin
228-G Freedom Dr.
Belleville, IL 62226

In your editorial in ***CBG*** #1370, you spoke of the marvelous Darrell Huff book *How to Lie with Statistics*. In that spirit, I thought to share an old Zen story I learned from a Mahayana Zen monk I used to pal around with in Ottawa. He had a delightful sense of humor and, very against the public stereotype of Zen monks, liked nothing better than making up outrageous "how many Zen masters does it take to change a lightbulb" jokes. We spent a lot of time on these, I confess.

At any event:

A Zen student goes to study statistics at a great centre of learning. He is a brilliant student, but is dazzled by the ability to torque and twist statistics, as Huff writes. So he returns to the monastery and gushes to his master, "Oh, great master, I have learned that I may prove *anything* with statistics. How does our philosophy deal with such an amazing and confusing thing?" The master smiles and says, "Oh, so, Pupil? Will you prove to me you have no nose?"

Said pupil goes through marvelous machinations of Aristotelian and Boolean and other logic, through labyrinthian calculus and algebra, and, indeed, at the end, seems to have logically and mathematically demonstrated that he has no nose.

Whereupon —

The placid monk smiles beatifically, hauls off, corks the bewildered student as hard as he can in the schnoz, and asks with a look made of all sweet accord (stole that line from Leigh Hunt, to bring a literary tint to the letter, poetry lovers), "My son, tell me: What hurts?"

Delmo Walters Jr.
939 Woodycrest Ave., #416
Bronx, NY 10452

The Eternity/Malibu title that reprinted *The Saint* newspaper strip was *Private Eyes*. It ran for 6 issues. I can't tell you what year it came out, since I am typing this from work.

Great letter by Hanther regarding Clayton Moore. A sterling (silver?) tribute. Which "dismal big-screen attempt at Lone Ranger where Tonto was portrayed as a savage" did he see? Not 1981's *The Legend of The Lone Ranger*. While Klinton Spilsbury and Michael Horse's version of Lone Ranger and Tonto wasn't superior to that of Moore and Silverheels' version, Michael's Tonto was not a savage. He acted and sounded more like a college-educated guy than a stereotypical Native American.

Speaking of The Lone Ranger, I think that the *Lone Ranger* daily strip Walter Lilly alluded to was drawn by Russ Heath. Greg Theakston's company collected it in comic-book form.

Finally, I'd like to see Marvel do an *Essential Daredevil*. A co-worker is a big fan, and that would be an easier (cheaper) gift to get for him than the *Marvel Masterworks* color version.

[Just goes to show you how the mind can go blank. We actually ***do*** *have* ***Private Eyes*** *in our* ***CBG Comic Book Checklist & Price Guide*** *— and even have the notation "b&w Saint rep." It ran for six issues, from Sep 88 to the autumn of 1989. Thanks for steering us there.]*

Karl Wilcox
628 Morningside Dr.
Chester, SC 29706

Considering the many, many movie adaptations of popular comic strips and comic books, why have the motion picture studios overlooked the long-running *Beetle Bailey* by Mort Walker? I would suggest the following actors for the cast:

Beetle. Ray Romano. Sgt. Snorkel: John Goodman. Zero: Jim Carrey. Killer: Bruce Campbell. Lt. Flap: Will Smith, General Halftrack: Leslie Nielsen (or Dick Van Dyke). Plato: Drew Carey. Ms. Buxley: Donna D'errico.

I would just like to express a note of gratitude to Robert Barrett, an authority on Dell and Gold Key comics, for his invaluable assistance in compiling my index to those forgotten artists. There is, apparently, some misinformation in other sources, including Robert Overstreet's *Comic Book Price Guide*. For example, Overstreet credits Joe Kubert for *Zane Grey's Stories of the West Four-Color* #511. According to Barrett, Kubert never worked for Western. (*The Lone Ranger* #428 (Mar 1977) does look like Kubert's style; does anyone know who drew it?) There's much guesswork involved, and Barrett's research confirmed my suspicions in regard to some works (e.g., Bill Gustafson's work on *Mister Magoo* and Jack Manning's work on *The Banana Splits*).

Can anyone out there identify the artists on any of the following titles: *Alvin, Bachelor Father, Beany & Cecil, Bozo the Clown* (Jack Manning?), *Burke's Law, Calvin & the Colonel, Crusader Rabbit, Deputy Dawg* (John Costanza?), *Dondi* (Joe Certa?), *Everything's Ducky, Francis the Famous Talking Mule, Frosty the Snowman, Hector Heathcote, I Dream of Jeannie, I Love Lucy, Krazy Kat, Lancelot Link Secret Chimp, Land of the Giants, Linus the Lionhearted, Mad Monster Party* (Henry Scarpelli?), *Mary Poppins, Mister Ed, My Favorite Martian* #2-9, *New Adventures of Huck Finn, North to Alaska, Sinbad Jr., Topper & Neil, Underdog, Wagon Train, Who's Minding the Mint?* (Angelo Torres?), *Zoo Parade*?

[I believe the same artist who did most of the Francis issues is the guy who ***did I Love Lucy****. The first issue of* ***Francis (Four-Color #335)*** *was drawn by Dan Noonan, as I recall.]*

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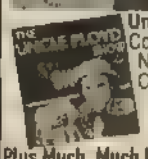

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2 VF 280

Advs. of Ozzie & Harriet
1 VG 164
1 VG 162

All-American
3 VG + 233
55 VG 160
60 VG- 139
69 F 192

All American Men of War
5 VG 100

All Flash
13 VG 140
16 F 195
19 VG + 145
22 VG + 124

All Star Comics
6 VG- 455
18 VG 330
20 VG- 297
22 VG- 267
38 VF .20
54 VG 180
55 G/VG 150

All Star Western
58 F 125

Batman
2 Poor 340
9 VG 550
11 VG 1,060
13 G- 270
16 VG + 1,020
16 VG 926
1 VG (ct) 295
19 G/VG (rs) 251
21 F 372
21 G/VG 180
25 VG (ls) 376
28 F + 430
31 VG- .70
40 VG 248
48 VG 180
60 G/VG 112
64 VG 100
87 VG 104
3-D 1953 250

Boy Commandos
1 Fair 225
8 VG + 100
10 F 132

Danger Trail
1 VG- 180
1 G 110
2 VF- 432
3 VG- 250
4 VG- 110
4 G 60
5 VG 130

Detective
53 Fair 100
101 VG (rest) 134
121 VG 112
123 F 186
159 VG + 120

Flash
42 VG + 205
104 VG 1,350

Combat
1 VG 110

Green Lantern
7 F (rest.) 400
27 VG 195
36 VG 216

Leading Comics
10 VF- 396

More Fun
36 VG (rest) 490
86 VG 207

Mr. District Attorney
8 VF 115

Mystery in Space
1 F 570

Our Army At War
1 VG 234

Real Fact
1 VG 112

Sensation
19 F 266

Sensation
107 VG 120
108 G Tape 60
109 Poor 30

Star Spangled
24 F 290
33 VG 95
47 VF + 310
55 F- 120
64 F + 149
98 F .04

Strange Adventures
1 F 720
1 VG- 450
2 G 1.0
7 VG 115
8 VG 128

Superboy
1 VF (Canadian) 1,195

Superman
7 F 197
12 VG- 315
.5 Fair 130
29 VG 189
30 G 165
30 G 146
36 VG 176
36 VG 158
37 G 90
39 F- 327
39 VG Tape 162
46 VG + 134
46 VG 122
47 F 180
47 VG 122
48 VG 136
49 G/VG 102
56 VG + 125
57 VG + 125
59 VG + 125
61 VG 220
61 G .05
63 VG- .95
65 VG 110
65 VG 110
70 VG 110
71 VG 100
76 VG 295
91 VG + .90
.00 VG + 350
100 VG 270(2)
Giveaway F 198

Superman's Girl-friend Lois Lane
1 VG- 414

Tomahawk
1 F 450
2 VG .06
4 F/VF 195

Western Comics
2 F 118
14 VF 1.00

Wonder Woman
5 VG 247
.1 VF 540
23 F 224
32 F 127

World's Finest
6 VG- 292
14 VG 236
17 VG 250
19 F 318
19 VG 212
20 VG 212
20 G 104
22 VG 150
23 F 225
26 VG 150
27 VG- 129
28 VG 150
30 VG + 165
31 G/VG 96
39 VG 130

Timely

Captain America
2 G/VG 1,365

Human Torch
2 F 1,290
3 F + 1,089
30 VG- 170

Marvel Mystery
78 VF 595

Miss Fury
8 VF 795

Venus
6 VG 95

Young Allies
1 VG + 2,080

Fox

Phantom Lady
15 VG- 395
16 F 695
17 F 1,400
18 F 160

Horror

Amazing Adventures
1 VG 120

Beware
13 F/VF 87

Blue Bolt Weird
112 VG + 95
113 VG 94
116 VG + 86
117 VG 89
118 VG 94

Dark Mysteries
5 F 90

Forbidden Worlds
1 F 375
2 VF 339
2 F + 189
3 F 159
3 VG + 159

Ghost
1 F 150

Monster
1 F 119

Mysteries Unexplored Worlds
1 F 89

Thing!
16 NM 320
16 NM- 260
.6 VF 245(2)
16 VF 165
16 F 105
16 VG 80

This Magazine is Haunted
.5 VG .10
.5 F .00

This Is Suspense
23 F 81

Web of Mystery
1 F 150

Witches Tales
2 NM- 230

Atlas

Amazing Adult Fantasy
7 F 180
7 VG 112
8 F 142
10 F 115
11 F 115
12 F + 149
14 F 118

Black Knight
1 VG 175

Journey Into Mystery
17 VF 214
22 VG- 89

Journey Into Unknown Worlds
33 VF 110
36 VG 270
8 F 179

Marvel Tales
96 VG + 129
102 VG 120

Strange Tales
41 F/VF 211

Tales of Suspense
13 F- 108
16 F 108

Golden Age

Adventures of Fly
1 VG 112

Airboy
V.2 #11 F 150
V.2 #.1 VG + .10

Air Fighters
V.1 #3 F 370
V.2 #7 VG 145
V.2 #10 VG 135

Amazing-Man
12 G/VG 150

Animal Comics
4 F 102

Archie's Christmas Stocking
1 VG + 250
1 G/VG 170

Archie's Joke Book
1 VG 128

Archie's Pal Jughead
3 F- 89

Attack on Planet Mars
nn VG 109

Betty & Veronica
1 VG .59

Big Chief Wahoo
1 VF 159

Blackhawk
9 G/VG 385
9 G- 231
9 Fair 180
10 VG 195
12 VG 159
14 VG 124
21 VF 250
24 F 129
26 NM 285
28 F 129

Black Terror
26 VG + 85

Blue Bolt Adv.
103 VF 130

Boy Comics
5 F + 260
6 VG + 450
8 F- 230
13 F 119
14 VG 110

Buccaneers
20 VF 185
22 F 96
25 VF 112
26 VF + 150

Buck Rogers
5 VG 160

Captain Battle
3 VG + 195

Captain Easy
nn VG 160

Capt. Science
1 VG (res) 112

Crime Detective
V.1 #1 VF 100

Crime Does Not Pay
22 F + 920
23 F 1,005
25 VF .020
26 VF 900

Crusader From Mars
1 VG 105

Daredevil Battles Hitler
1 F 3,000

Daredevil
15 G/VG 119
17 F - VF 284

Destination Moon
nn VG 14

Dollman
1 VG + 560

Ellery Queen
2 VG + 112

Exciting
41 VG 90
53 VG + 95

Famous Funnies
18 VG 190
22 VG 112
29 F 140
32 VG + 95
33 VG 80
43 F + 92

Fantastic Comics
2 Fair 200

Fightin' Marines
6 VF 100

Fighting Yank
18 F 100

Flash Gordon
FF 10 VG + 165

Flying Saucers
1 VG ('50) 124
nn G ('52) 55

Funny 3-D
1 File w/Glasses 95

Great
1 F + 129

Green Hornet
40 F/VF 114
41 F + 96
42 VF 114

Green Jet
1 F .90

Green Lama
7 F 120
7 F 108

Guadalcanal Diary
nn VF- 130

Hit Comics
1 (mass over & 1st & 2nd wraps) 250
20 VG 179
31 F 120(2)

How Stalin Hopes We Will Destroy America
nn VG + 100

Jackie Gleason
2 VG/F 130

Jamboree Comics
1 NM .20
2 NM 70

Jungle Jo
nn F 101

Junior
11 VG 129
16 VG + 139

Katy Keene
2 VF 216
Ann. 1 F- 116
Ann 3 VF .50

Katy Keene Pin-Up Parade
4 VF 159

Killers
2 G/VG 100

Liberty Comics
10 VF 85

Little Orphan Annie's Junior Commandos
nn F + 100

Looney Tunes & Merrie Melodies
23 F 130

Man of War
1 VG (res) 350

March of Comics
60 F 105

Margo's Little Lulu
1 F + 295
1 VG 104
18 VF 86

Masked Marvel
1 VG 289

Mask of Dr Fu Manchu
VG- 142

Meet Corliss Archer
1 VG 120
2 F + 160
3 F 135

Mighty Mouse
1 VG + 220

Military
10 VG + 269
15 VG + 164
23 F 215
24 VG 112(2)
25 VF 299
25 VG 1.5
26 F 179
26 VG 112
27 VG 112(2)
28 F 153
29 VF 290
29 F 179
30 VG 100
31 VG 108
32 F/VF 257
35 VG/F 123
38 VG 100
43 F/VF 269
43 F 126

Miss America
V.1 #4 F 120

Modern
52 VG + 99
58 F 100
83 F 95

Moon Girl & The Prince
1 F 200

Movie Comics
4 VF 292
4 F 100

Mystery Comics
3 VG 110

National Comics
19 VG 120

New Funnies
76 VF 750

Our Gang
4 F 86

Out of the World
1 VG 106

Popeye
1 VG + 85

Prize Comics
17 VG- 104

Real Life Comics
15 F + 65

Robotmen of the Lost Planet
1 VG + 189

Rocket to the Moon
nn VG 158

Roly Poly
.2 VF- 72

Shadow Comics
V.5 #2 VF 180
V.5 #8 F + 137
V.5 #9 VF- 180
V.5 #10 F 110
V.7 #7 F 90

Shield Wizard
V.1 #5 VG 570

Silver Streak
20 F/VF 293
21 F/VF 351

Space Action
1 VG 100

Space Adv.
13 VF 94

Space Patrol
1 VG 145

Sparkler
4 VG 100
8 F/VF 200
12 F (mc) 110

Speed Comics
1 Fair (non-story pg. miss) 189

Stamps
7 VF + 100
7 VF 90

Stories by Famous Authors
3 F + 139

Strange Worlds
1 VG + 169
1 VG 259(3)
2 F- 175
6 F- 100
19 F 74

Super Mystery
V.1 #2 VG 150

Super Spy
1 F (res) 400

Tarzan
2 VG 100

Terrors of the Jungle
19 F 125

Thrilling
3 VG 142
62 VG 60
63 F .20

Tip Top
18 VG 158
37 VG 110

Uncle Sam Quarterly
1 VG + 65

Warrior Comics
3 VF 72

Weird Comics
7 VF- (cleaned & pressed) 450

Women In Love
nn F 295

World Famous
1 G 106

Classics Illust.
6 VG (1st) 204
7 G/VG (c); 127
14 G/VG (13) 255
17 F (16) 160
21 VG + (1A) 180
21 VG (21) 162
33 VG (.st) .80
40 VF 324
40 F 177
43 VG 35
44 VG 100
44 F A. 164

Dell Giants

Bugs Bunny's Christmas Funnies
5 VF 72

Donald Duck Disneyland
1 VF 70

Little Lulu in Australia
42 VF 70

Peter Pan
VG + 300

Tarzan's Jungle Annual
5 VF + 80

Vacation Parade
1 VG 220

Walt Disney's Christmas Parade
1 VG 108

W.D. Silly Symphonies
2 F/VF 127
3 VF 160

Four Color

Series II
12 F 132
17 VG- 87
[redacted] VG 114
77 VF + 375
92 VG .10
101 F/VF 130
105 VG 10
108 VG 200(2)
147 F 225
148 VG 136
159 VG 139
161 VG + 120
178 F 295
178 F + 220
178 VG 184
189 VG 118
[redacted] VG 126
203 VG + .03
308 VG + 59
386 F + 350
386 VG 220
386 VG 177
456 VG 122

Western

Buster Crabbe
3 VG 80
7 VF 90 (2)

Chief Victorio's Apache Massacre
nn F 107

Cisco Kid
1 VF/NM 290

Frontier Fighter Davy Crockett
nn VF 76

Gunfighter
8 VG + 70
9 VF- 169

Hopalong Cassidy
7 VF 149
8 VF 149
12 VF 100
14 F 93

Jimmy Wakely
1 VG 200

Johnny Mack Brown
FF 645 NM .10

John Wayne
1 VG 244
3 NM 460
Giveaway VF + 95

Lash LaRue
1 VG 289
4 F .15

Lone Ranger
97 NM 90

March of Comics
Gene Autry 54 F/VF 85

Outlaws
V.1 #9 F 110

Real Western Hero
70 F 95

Red Ryder
28 VF 104

Rocky Lane Western
1 VG 149

Rod Cameron Western
6 NM 115

Romance Trail
1 VG (ct) 100

Roy Rogers
1 VG 159

Six-Gun Heroes
1 VG/F 100

Tom Mix Ralston Purina
1 VG 500
2 VG 72

Tom Mix
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MegaCon celebrates its sixth year March 31- April 2

Photo by Christer Åkerberg/Sweden

MegaCon 2000 guests include Harlan Ellison (top) and Rena Mero (bottom).

The weekend of March 31-April 2 marks the sixth anniversary of the MegaCon convention in downtown Orlando, Fla. MegaCon, sponsored by NextPlanetOver.com, will celebrate Stan Lee's 60th anniversary in the comics industry. In addition to giving two presentations over the weekend, Stan will greet fans and participate in autograph sessions every day.

MegaCon organizer James Breitbeil said, "I'm amazed at how fast the convention has grown in just six years. With all the publicity we're getting locally and nationally, I'm hoping attendance will reach 20,000 over the three days."

Guests. More than 200 comic-book creators, artists, writers, and media guests will be featured. This year's guests include Stan Lee, Harlan Ellison, Garth Ennis, Michael Turner, George Pérez, Barry Windsor-Smith, Ron Marz, John Romita Sr., and Roy Thomas. Media guests include Rena Mero, Lloyd Kaufman, and *Lost in Space* television star Mark Goddard. In addition to their appearance and autograph sessions, many guests are scheduled to speak during the weekend

Special guest Harlan Ellison, winner of numerous awards including multiple awards of Nebulas and Hugos, will give two unique presentations on Saturday and Sunday. Ellison created stories for *The Twilight Zone* (including Danny Kaye's final performance) and was the onscreen critic for The Sci-Fi Channel for six years.

Golden Age Green Lantern creator Martin Nodell will celebrate the 60th anniversary of his creation. Nodell and his wife, Carrie, have been popular with fans for years and have been termed by DC as "DC Comics' Goodwill Ambassadors."

Events. MegaCon will have more than a dozen special features and events, the biggest of which is the $5,000 CrossGeneration Quiz Show

The aisles were packed at MegaCon '99.

Three hours are dedicated to some of the greatest comics creators — Lee, Romita, Thomas, Marz, Turner, and Ennis — as they discuss their careers and vie for $5,000 in charity money. Questions from the audience will follow the event.

The quiz show will be offered in three 45-minute segments:

Session One

Topic: How do we merge the best aspects of the pre-1975 era (storytelling, effective long-term and short-term story arcs, integrated and consistent universe implementation, *etc.*) with the advanced-technology-supported graphics and visual display techniques of the '90s and beyond?

Session Two

The second session will be in the format of a quiz show. The two teams (pre-1975 and post-1975) will answer comics questions from across both eras.

If a question is missed, the opposing team will have the opportunity to answer the missed question. Points will be totaled, and each member of the winning team will have a check for $1,000 donated to the charity of his choice in his name, while each member of the losing team will have a $500 donation made in his name.

The teams are:

Team A) Lee, Romita, and Thomas

Team B) Ennis, Turner, and Marz

Session Three

A 45-minute open forum will permit questions from the audience to be directed to any or all panel members.

Tons of gaming. Round the-clock gaming has become a vital aspect of MegaCon. With more than 100 gaming tracks, MegaCon will boast one of the largest gaming venues in the country. MegaCon has teamed with Sunquest Partners to provide unlimited free gaming to all attendees. Events will include Role-Playing Game Association (RPGA) sanctioned role-playing tournaments, independent role-playing events, miniature games and strategy events, family board gaming, trading-card games, and live action role-playing.

Anime and video rooms. Once again, MegaCon will feature Japanese animation with continuous showings in two different anime rooms. Anime Gaijin America and Anime Sushi will present the featured anime. Anime programming will run continuously, even beyond the main convention hours. Showings also include previews from Troma (*Toxic Avenger*). Additionally, fan favorite Arne Starr will show previews of upcoming movies including *The X-Men*.

Publishers. Publishers will be well represented at one of the earliest major comic-book events of the year. The list of publishers scheduled to attend includes DC, Dark Horse, Top Cow, Chaos, Awesome, Avalon, and Crusade. CrossGeneration Comics will make its convention and public team debut with the entire CrossGen creative team in attendance. Most publisher booths will have creator appearances, autographs, giveaways, special edition comics, and other freebies.

Stan Lee celebrates 60 years in the industry at MegaCon

After 60 years in comics, animation, and entertainment, most people in Stan Lee's position would have a party, hang it up, and draw a pension. Instead, Lee is having a party, going public, and plugging in.

Last year, Lee opened the doors of a new dot-com concern called Stan Lee Media (*www.stanlee.net*), took it public, and started over. He made headlines in the business when he renegotiated his lifetime exclusive contract with Marvel and moved into new digs in Encino. Now, less than a year into his new venture, he is re-energized and on a tear, making deals at a record pace. His aim is to use the Internet to revitalize the audience for super-heroes and comics in general. He has partnered with shockwave.com, a Web animation portal, to launch a number of new creations on the Internet.

The projects Stan is working on this year, in addition to writing his *Stan's Soapbox* column for Marvel (for which he is still Chairman Emeritus) and his role as executive producer of both the *X-Men* film and the upcoming *Spider-Man* film, include:

• *The 7th Portal* — Stan's first super-hero creation in more than 25 years It's the story of how six video game beta testers are transformed into Earth's only defense against a sinister invasion. Presented not as cyber-comics, but rather as animated "Web-isodes" using Shockwave's Flash animation plug-in, *The 7th Portal* will have its premiere Feb. 29 before an audience of more than 500 fans and Hollywood celebrities and to tens of thousands more via a worldwide webcast.

• *The Backstreet Project* — Stan and comics fan Nick Carter — one of the members of the pop group The Backstreet Boys — have teamed to present an animated series based on the singing sensations as super heroes. Previewed first in *Time* last month, the project is aimed at attracting new audiences to the super-hero genre.

• Mighty Mouse — For a younger audience, Stan is reviving the iconoclastic funny-animal hero Mighty Mouse through a special arrangement with Paramount and its parent company, Viacom.

On Saturday, April 1, at 7 p.m., MegaCon will provide an invitation-only party celebrating Lee's 60 years in the comics industry.

Lee will discuss his career as well as his new endeavors throughout the convention, including a noon panel on Sunday, April 2, at which he will show video footage from the Feb. 29 Stan Lee Media bash in Los Angeles.

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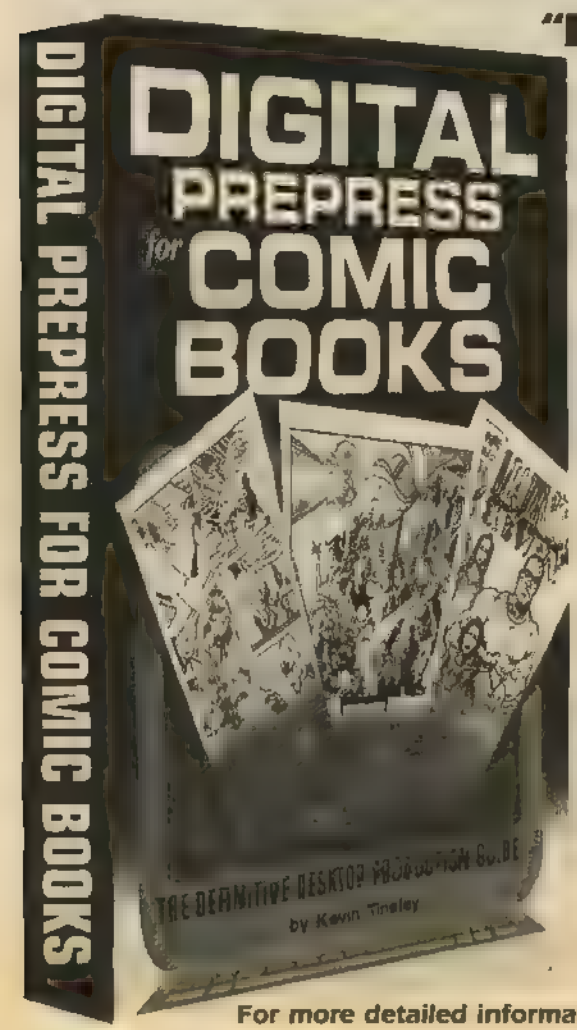

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COMICS IN YOUR FUTURE

Publisher's Picks & Retailer Reviews

For April releases

[redacted]

Darklight: Prelude #1

Sirius, b/w, 32 pages, $2.95

Jeri Sue Wood's follow up to *Wandering Star* begins with two sisters leaving their sordid pasts behind them and starting over in a new town, Bowmont, where they move into a gothic mansion. The other tenants include a shapeshifter, a gargoyle, a talking cat, and an immortal female Egyptian.

HEAD OF THE CLASS

Bahls: Fans of *Wandering Star* will find this a must-have. Wood has come up with another winner. The story of two sisters looking for a house and the characters they meet in the process make for an intriguing series. The mystical and mysterious are mixed in the right combination. Grade: **A-**.

Mateer: Wood fans have been waiting for this new series for what seems like forever, so let's get the best news up front first: It's very promising, and should be at least as good as *Wandering Star* — maybe better, since Wood is a more experienced storyteller now, one with a deeper and richer voice. This one is set in the present, with two sisters (one a comic-book artist, nudge-nudge-wink-wink) who end up renting a house whose landlord and neighbors turn out to be much more than they appear. You've got your high-fantasy elements, your intriguing characters, your sly humor — Hey, what are you waiting for? Let's hope this becomes the cult favorite that *WS* did — it deserves to. Grade. **A-**.

Bennett: Series about magic tend to swerve sharply between the funereal and the light-hearted, but Wood's new series strikes a nice balance between the two. Naturally, the first issue introduces just the characters, but it sure looks as if *Darklight* will be a worthy successor to *Wandering Star*. Grade. **B**

Inwood: Hey, the start of a really interesting story. Mystical and fun. The pictures are well drawn with lots of background details. Lots of interesting characters and lots of interweaving plots unfolding already. This is going to be a good one. Grade: **A**.

Lawton: Like *Confessions of Cereal Eater, Darklight* takes something very ordinary — looking for a new apartment — and turns it into something extraordinary. Unlike *Confessions, Darklight* is about otherworldly spirits encountered by two very ordinary young women. What could easily devolve into an uninspired scarefest is presented intelligently and at its own pace. Those looking for cheap shock thrills should look elsewhere. Those interested in good storytelling should look right here. Grade: **B+**.

Biggers: What a delightful story — and what wonderful art! Wood is a storyteller with a voice distinctly her own; I'm glad to see her back with a new series. This is her first work since *Wandering Star* ended more than two years ago; *Darklight: Prelude* proves that the wait was worth it. Wood has what it takes to be the next Jeff Smith. Grade: **A**.

[redacted] A-

"Wood has what it takes to be the next Jeff Smith."
— Cliff Biggers

Rumble Girls

Lea Hernandez presents a story of Raven Tansania Ransom, an orphaned female pilot of a suit of battle armor known as a HardSkin. Combat between the HardSkins is akin to professional wrestling with staged bouts, and Raven finds herself pitted against Carmen Cameron.

Inwood: Hmm, a story about wrestling personalities and how their fortunes are met by the characters they portray. Throw in anime-style art, a silly story about a girl challenging the big bad guy, and what do you get? Beats me. This could appeal to many genres — anime, wrestling, cute but tough girls, and lots of action. I'm not sure if it will keep *my* interest, though. Grade: **C**.

Bennett: Hernandez uses stock themes from Japanese comics and popular culture (not to mention professional wrestling) to tell a clever (loved the empty corporate "suits" being seen as — empty corporate suits) "take" on the whole thing, using her own unusual style. Grade: **B**.

Bahls: Fans of manga and battle-suited heroes will enjoy this. Hernandez has written a story with both humor and action. Grade: **A-**.

Biggers: Women rule — this month, anyway. This is the third grade-A comic book written and illustrated by a woman; nothing significant there, I guess, other than it goes to prove that the comics medium is truly equal opportunity. *Rumble Girls* is high-energy manga-style action with strong, likable characters — but what else would you expect from Hernandez? Grade: **A**.

Mateer: This is a fun combination of a number of elements, manga and otherwise: schoolgirl clashes (like, say, *Bathroom Girls*), with the characters in powersuits (like *Power Rangers, etc.*), but with battles that are actually fakes, with made-up characters for public consumption (like the WWF and other wrestling programs). Hernandez pulls this all together by using an Americanized manga style and some sharp, imaginative scripting; this should appeal to a wide range of readers who like action, science-fiction, and humor. Grade: **B**.

B

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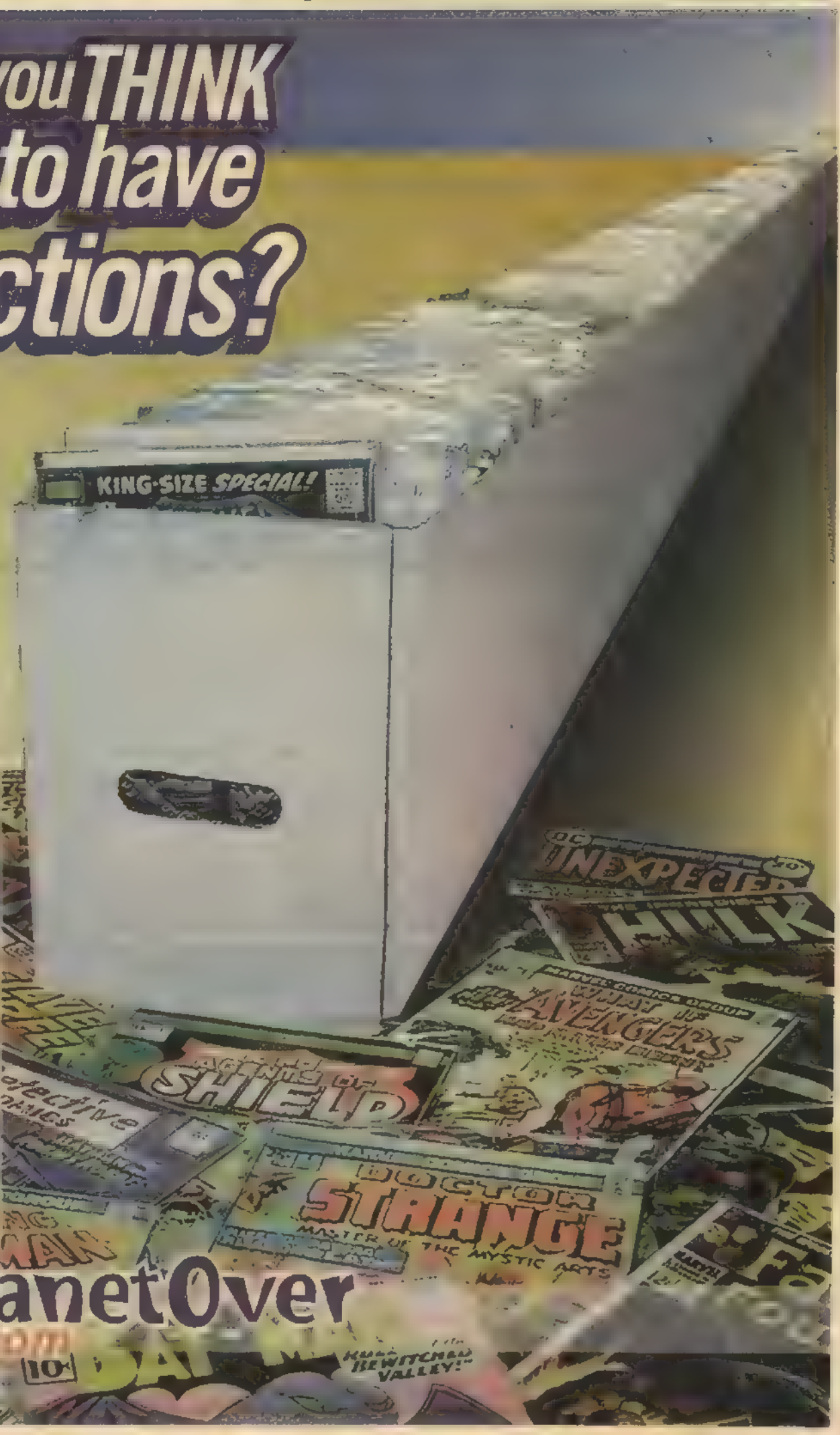

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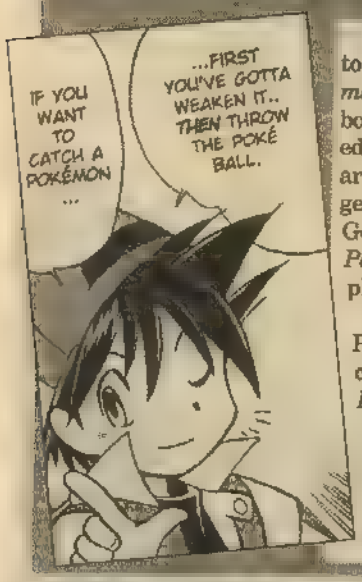
Pokémon Adventures Vol. 1

Viz, b/w, 208 pages, $14.95

Subtitled "Wanted: Pikachu!," this trade paperback collects stories based on the Game Boy games, not the TV series. The adventures of Red, Blue, and Professor Oak by Hidenori Kuzaka and Mato come from *Pokémon Adventures Part 1* #1 through the first half of *Part 2* #1



Inwood: I was expecting the main character to be Ash. These stories stay true to the *Pokémon* culture. This is a big book, almost coloring-book size, and it's in black and white. I'm tempted to color it myself. All the *Pokémon* characters are there — Misty, Professor Oak, *etc.* — and we get to see a lot of the more elusive Pokémon. Good reading and lots of fun. A little pricey, but *Pokémon* fanatics seem to have an endless supply of money. Grade: **A**.

Bahls: Even though I am not a big fan of Pokémon, I must admit this comic book was charming. Children of all ages and fans of *Pokémon* will thoroughly enjoy this. Grade: **B**.

Bennett: About the only thing left holding back comics in America is the anemic, periodical-pamphlet format. And this squarebound magazine (with free stickers inside, yet!) might just help break that tired old mold — and get these fun stories into the hands of young, new readers. Grade: **B**.

Biggers: Grading *Pokémon Adventures* is a lot like evaluating eggplant. If you don't like eggplant, it becomes pretty hard to separate personal biases from critical evaluation. I'm not at all a *Pokémon* fan, but, as far as *Pokémon* comics are concerned, this is as good as it gets. Grade: **A**.

Lawton: Ignoring the fact that *Pokémon* comic books are just a ploy to leach sales from Game Boy games and trading cards, ignoring the fact that every other phone call I handled this past Christmas was about *Pokémon* product, ignoring the fact that this same product is now languishing on the shelves, I still cannot be dissuaded from the notion that this stuff is trite and dull. If the kids aren't already as tired of this as I am, they may enjoy this. Grade: **C**.

Mateer: News that the first *Pokémon* comics have, in their various reprintings, now sold more than a million copies can be taken a couple of different ways: as a sign of the Apocalypse, maybe, or (more optimistically) of the idea that comics are *not* a dying art form. Give kids an interesting story, tied in to something they care about anyway, and they'll be happy to read them. Look at this graphic novel: 208 pages for less than $15, with a number of well-drawn and well-told episodes chronicling the little monsters and their trainers. Grownups can hate these, if they must, but let's acknowledge a debt: What other phenomenon has introduced so many kids to the joys of reading comics over the last few years? Buy these for any youngsters on your gift list and quit griping. Grade: **B**

Retailers' grade: B+

Zippy Annual

Fantagraphics, b/w and color, 160 pages, $19.95

Bill Griffith's newspaper strip from the past two years is collected in this volume (aka Z2K) that includes both the daily installments and 24 pages of Sunday strips in color

Mateer: Your humble reviewer is lucky to live in Phoenix, Ariz. (well, sometimes), because the local paper runs *Zippy*, thereby mixing a daily dose of non sequiturs and snide cultural analysis with the *Mary Worth* and *Judge Parker* strips. Readers who aren't so lucky can now, for slightly under $20, get the last two years' worth of daily strips, plus a color section with all of Griffith's innovative Sunday strips, too. All of this together is probably more Zip than you really need at one time (since the character works better in smaller doses), but that's just a good reason to stretch the reading out over a few weeks and get even more value for your money. This is an offbeat but classic American comic strip and worth a place on any fan's shelf. Grade: **A**.

Bahls: Griffith's characters have been familiar to fans for many years in newspapers across the country. This collection of these hilarious adventures of Zippy and pals is now collected into one volume. For fun reading and a zany look at life through Zippy's eyes or for a romp through a weird look at life, get this. Grade: **A**.

Bennett: Day after day, month after month, Zippy remains the wildest, wonkiest, and woolliest of the syndicated comic strips. This collection (the first in entirely too long a time) gives ample examples of its many wonders — including the hard-to-find Sundays! Grade: **A**.

Biggers: Ever get the feeling you're in a live-action re-enactment of "The Emperor's New Clothes"? That's the way I feel every time I read Griffith's *Zippy*. Griffith is a talented artist; too bad he squanders his ability on this series. If you've ever read a *Zippy* strip and liked it, you'll like this collection. Of course, if you've ever read a *Zippy* strip, you've pretty much read this one-note collection. Grade: **D-**.

Inwood: Delightful reprints of *Zippy* comic strips. A great way to get all your *Zippy* in one location. Grade: **B**.

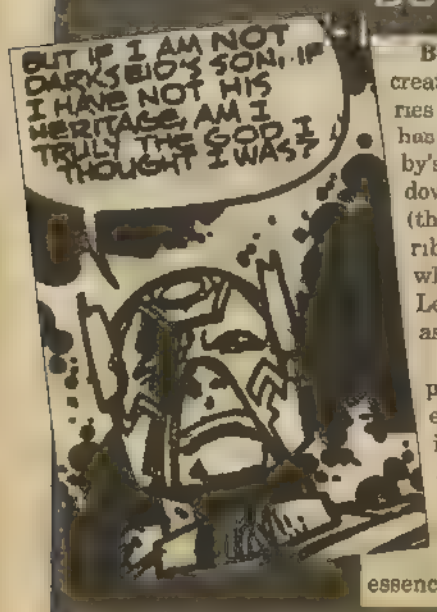
Lawton: If your paper doesn't carry *Zippy*, this is a great buy. If your paper does carry *Zippy* and you don't read it, this is a great buy. If you do read *Zippy* but don't remember individual strips beyond a week or two, this is a great buy. If you do remember the strips but want them collected into one convenient and easily accessed source, this is a great buy. Are we getting the picture yet? Grade: **A**.

Retailers' grade: B+

Orion #1

DC, color, 32 pages, $2.50

Walter Simonson continues his exploration of Jack Kirby's Fourth World beginning with Orion's search for his true origins



Bennett: Over the years, a lot of talented creators have tried their hands at telling stories set in Kirby's Fourth World, but no one has come as close as Simonson. He's got Kirby's pacing, rhythm, and crackling energy down pat, and his version of the characters (this issue heralds the return of the real Terrible Turpin, not the pale shadow of him who shows up in *Superman*) are spot on. Let's face it: This is as close to the original as we're going to get. Grade: **B**.

Biggers: Simonson's tenure on *Thor* proved that he knew how to invoke the essence of Kirby without slavishly imitating the King's style — either in story or art — and now, with *Orion*, he makes it clear that *Thor* wasn't a fluke. Simonson has a rare ability to distill a complex concept to its essence, then embellish that essence with his own elements, resulting in a work that is true to the original yet distinctly Simonsonesque at the same time. He begins with a story that questions whether Orion is truly Darkseid's son — and I can't wait to see where he goes from here! Grade: **A**.

Inwood: Since I don't read super-hero comics, I'm not familiar with these characters. It is hard to understand what is going on and why. If you are already familiar with these characters, you will probably think this is great. This story isn't a good jumping-on point for new readers. Grade: **B**.

Bahls: Fans of The JLA and Darkseid stories will want this one for their reading pleasure. Simonson's story about Orion searching for the truth of his birth introduces new characters to the DC universe. We will get to see more of the battle of Orion and Darkseid as they come to Earth to continue their feud. Grade: **B+**.

Lawton: I've never really enjoyed the New Gods and Fourth World characters, and this story isn't going to change that. I enjoyed the mysterious Earthbound interludes, but, once Orion and Kalibak begin their grandstanding, it's time to take the Boom Tube outta here. Grade: **C**.

Mateer: Simonson made his first big splash years ago when he took over *Thor*, and this new series proves that he still has a way with epic fantasy, heroic characters, and larger-than-life cosmic concepts. A lot of creators have tackled Kirby's Fourth World, some more successfully than others, but Simonson has always shown the surest understanding of its mythic, high-tech-fantasy grandeur and knockout, gosh-wow visuals. Grab on to this and enjoy the ride. You're in the capable, sure hands of a great storyteller. Grade: **A-**.

Retailers' grade: B+

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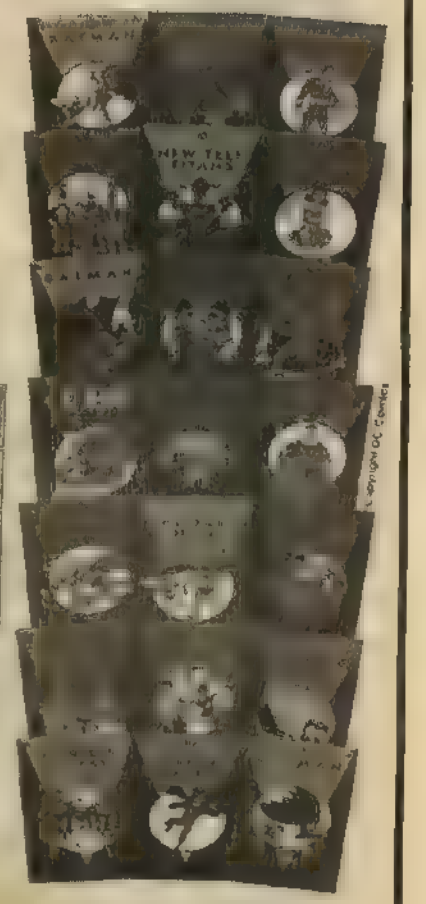

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"But just because someone's gone doesn't mean that you stop loving or remembering them on special occasions. And when we look at their photographs, we give them a hug with our hearts ... because we can't give them a hug for real!"

— Elly, talking to her young daughter April in the Feb. 13 episode of ***For Better or for Worse*** *by Lynn Johnston*

"Godai, though I'm not sure he realizes it himself, has grown into true manhood over the past several years."

— Tony Isabella

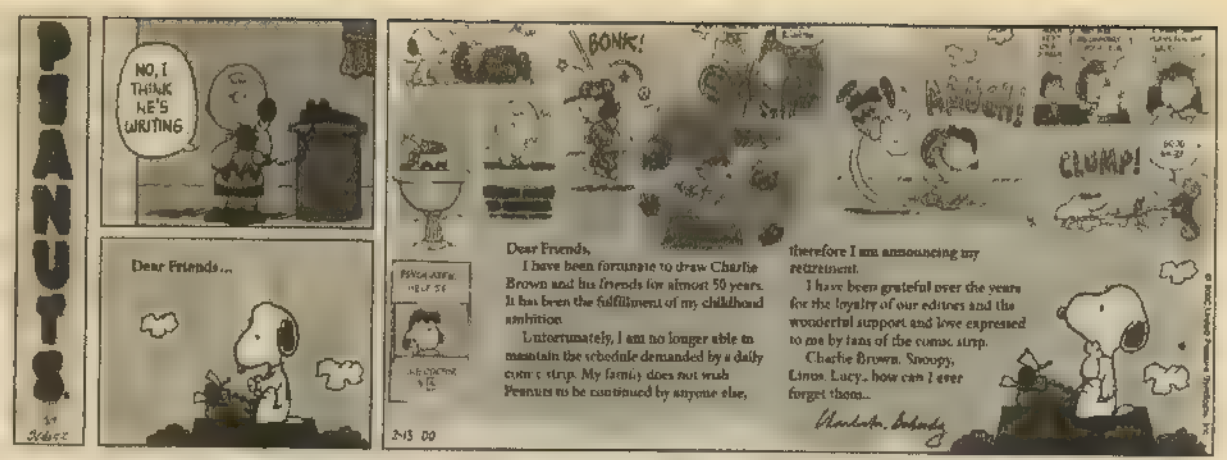
It was very early Sunday morning. I was yawning, as I stumbled into my office. Eddie and Kelly were spending the night with their friends Eliot and Molly, and, as is usual at such times, I had slept uneasily. Just an old worry wart, that's me.

Glancing at the clock, I realized the newspapers were still a few minutes from hitting my driveway, so I went online to check my e-mail. There were a dozen or so messages, but the one that caught my eye and made my stomach sink had a header that read, simply and tragically:

Sparky gone.

Charles M. Schulz, the creator of *Peanuts*, was gone, passing in his sleep at the age of 77, mere hours before the publication of the last new strip he would do for the feature. I went to a news site for further confirmation and found it. Our greatest American cartoonist had died.

There were several earlier articles on the site, reporting on the Feb. 13 strip, which, as we had known for some time, was to be the last new *Peanuts*. Though, of course, we secretly hoped that Schulz would beat his colon cancer and come back to his creations. The articles spoke of the love his countless fans had for Schulz and the honors he had received and would be receiving in the near future.


PEANUTS
NO, I THINK HE'S WRITING
Dear Friends...
BONK!
CLUMP!
Dear Friends,
I have been fortunate to draw Charlie Brown and his friends for almost 50 years. It has been the fulfillment of my childhood ambition.
Unfortunately, I am no longer able to maintain the schedule demanded by a daily comic strip. My family does not wish Peanuts to be continued by anyone else,
therefore I am announcing my retirement.
I have been grateful over the years for the loyalty of our editors and the wonderful support and love expressed to me by fans of the comic strip.
Charlie Brown, Snoopy, Linus, Lucy... how can I ever forget them...
2-13 00

Some newspapers didn't run the first two panels of Schulz' final ***Peanuts*** *Sunday strip.*

E! Online News summed them up nicely:

To honor the contributions of the 77-year-old illustrator, a number of tributes have been launched. Among the honors:

Schulz will be receiving the Congressional Gold Medal, the highest honor Congress can bestow on an individual, for "giving our nation a unique sense of optimism, purpose and pride."

Several cartoonists, including *The Simpsons*' Bill Morrison, Cathy Guisewite of *Cathy*, Tom Wilson of *Ziggy*, Wiley Miller of *Non Sequitur*, and Lenmie Peterson of *The Big Picture*, will be presenting "Farewell to *Peanuts*" strips in Sunday's comics.

The American Kennel Club is granting its first honorary registration to Snoopy.

Knott's Berry Farm in Southern California (official home of the *Peanuts* gang) is seeking 50 people named Charlie Brown to celebrate *Peanuts*' 50th anniversary.

Over 5,000 colorful cards and letters designed by kids of all ages will be presented to Schulz to thank him for *Peanuts* and wish him well in his retirement.

I didn't bother putting on a coat to get our Sunday papers. I knew there was no garment warm enough to take the chill off the news of Sparky's death. But what haberdashery couldn't accomplish, another cartoonist — of course — could.

As always, *Peanuts* was at the top of the *Akron Beacon Journal* Sunday comics section. The text, surrounded by classic *Peanuts* images, was a slightly longer repeat of the farewell message Schulz had written for his final daily strip, adding only that his family does not wish *Peanuts* to be continued by anyone else.

Running just below *Peanuts* in the paper was Lynn Johnston's *For Better or for Worse*. April wants to know why Elly is "taking pictures of Grandma out of the photo albums." (Elly's mother died a few years ago; her father now lives with them.)

Elly explains that, for Valentine's Day, she plans to make a nice dinner for "us and Grandpa." The pictures of her mom are for the dining room. When April asks if that won't make Grandpa sad, her mom says it will, a little, and then explains why she's doing it, as quoted at the top of this column. The strip ends with April and Elly hugging tightly.

We can't give Schulz a hug, but we can take out his drawings, the "photographs" of the imaginary friends he made real and shared with us, and remember all the wonderful times we had with them and with him. Sparky is gone, but he is still with us, too. And maybe that's the greatest tribute of all.

"The woman I love, Kozue .. burns with jealousy ... leaps to conclusions ... cries ... and turns to ice ... but when she laughs ... the world is mine."

— Yusaki Godai, ***Maison Ikkoku*** *by Rumiko Takahashi*

This week's column is about passages, some sad — as in the loss discussed above — some joyous, as in the just-completed Viz Comics serialization of Takahashi's *Maison Ikkoku*. For seven years now, we've been privileged to follow the maddening-yet-wonderful romance of "former would-be college student and current would-be teacher" Godai and Kyoko Otonashi, the beautiful manager of Maison Ikkoku. With the release of *Maison Ikkoku Part Nine* #10 ($2.95), their story reaches a satisfying conclusion.

I'll backtrack a bit for those unfortunate ones who have yet to discover what yours truly considers the finest manga series of all time.

Maison Ikkoku is a boarding house. Yes, it's a bit low-rent and, yes, it has some pretty odd tenants, but it's also comfortable and clean. It's owned by the Otonashi family and managed by Kyoko, the young widow of their son Soichiro. When Godai meets her, it's love at first sight — for him.

Kyoko loved Soichiro with all her heart. It would take time before she could learn to love again, to open her heart to another man — especially the unlikely Godai.

Godai's burdens are many, even beyond the usual madness that attends a young man trying

HMMM THAT'S FUNNY
AAUGH!
HA HA
BLUES 50¢
THE SOUL SISTER IS IN!
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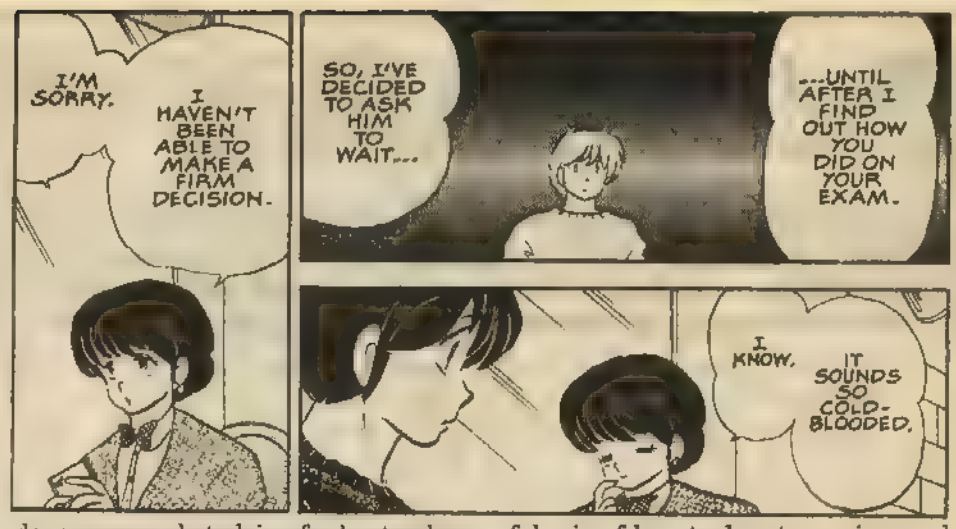
Several cartoonists, including ***The Simpsons****' Bill Morrison, paid tribute to the final* ***Peanuts*** *strip in their own strips.*

to get into a good school, graduate with honors, earn a living, pass his teaching exam, and get a good job. He must survive his wacky neighbors and their constant interference with his romance and studies. He must decline the advances of the surprising number of young women attracted to his shy, off-bumbling ways — without, of course, hurting their feelings. He must compete for Kyoko's affections, as well — with his main rival being handsome, wealthy tennis coach Shun Mitaka.

It's been seven years of sometimes-heartbreaking, sometimes-wacky misunderstandings and situations, but, as each issue of the series has proclaimed, Maison Ikkoku is "where wacky hijinks can't stop a great romance!"

It had been some time since I had last visited with Godai and Kyoko, so I sat down with *Maison Ikkoku Volume Twelve: The Hounds of War* (Viz, $16.95) and *Maison Ikkoku Volume Thirteen: Game, Set, Match* (Viz, $16.95). The first reprints *Part Eight* #1 through #6 in their entirety, the second reprints Part Eight #7 through *Part Nine* #4 in their entirety.

Ever notice how some people seem to mature overnight? That's how I felt, as I followed Godai through these chapters. He's been making ends meet by working in a strip club, but even that position points the way towards his future career. You see, he's running a day-care for the children of the club's


I'M SORRY.
I HAVEN'T BEEN ABLE TO MAKE A FIRM DECISION.
SO, I'VE DECIDED TO ASK HIM TO WAIT...
...UNTIL AFTER I FIND OUT HOW YOU DID ON YOUR EXAM.
I KNOW.
IT SOUNDS SO COLD-BLOODED.

dancers and studying for his teacher certification exam.

Godai, though I'm not sure he realizes it himself, has grown into true manhood over the past several years. The world he lives in is as wacky as ever, but, when he stumbles, it's usually because he is doing the right thing or helping someone. As odd as it may seem to say this about a fictional character, I'm proud of Godai. I'd be honored to call him friend.

It's to Takahashi's immense credit that she can mature Godai, her comedic foil all these years, without losing the hilarity that is a hallmark of this series. And when the Godai-Kyoko romance comes into its own, it's a masterful mix of beauty, heart, passion, and, yes, side-splitting humor. Taken as a whole, *Maison Ikkoku* is the best romantic comedy in comics history.

I'm having a tough time restraining myself from telling you too much about these two collections and the concluding *Part Nine* #5 through #10. (Those issues will be collected in *Maison Ikkoku Volume Fourteen*, which will be published in May.)

I want to tell everyone about what Godai did when a dancer left her two children in his care — without bothering to ask him first. I want to tell comics readers about Kyoko's — and other cast members' — visits to Soichiro's grave and how those scenes represent some of the finest writing in comics — ever. And I want to tell you about that great panel and this wonderful bit of dialogue and that moving sequence and ...

You get the idea.

Maison Ikkoku is not only my favorite manga of all time; it's also one of my favorite comics series — no qualifiers — of all time. Serious comics readers should make it part of their home libraries. They should ask their local public libraries to put it on their shelves, as well. If it were anything other than a comic book — I am convinced — it would already have been recognized as a masterpiece.

I know your comics-buying budgets are limited. But, if you can squeeze $16-$18 out of them each month and use that money to buy a volume of *Maison Ikkoku* each month, you will soon realize that this is one of the best tips I have ever given you.

Maison Ikkoku is available at better comics speciality shops everywhere or can be ordered online at: *www.j-pop.com*

Next week, ***CBG*** kicks off its "March of Comics" series with the 1950s. I'll be here with a review of something appropriate to the decade. See you then.

Comments on and review items for this column should be sent to: Tony's Tips, P.O. Box 1502, Medina, Ohio 44258. You can also e-mail Tony at: ***tony@wfcomics.com.***

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183 FN 9.00
184 FN- 8.00
185 VG 9.00
186 VG/FN 7.00
192 VF 20.00
2.7 VG+ 5.00
221 VF 7.00
223 VF 6.00
225 NM- 1.00
228 FN/VF 5.00
240 VF/NM 6.00
262 NM- 6.00
263-VF+ 5.00
268 NM 7.00
27. VF+ 5.00
278 NM 7.00
281 VF/NM 6.00
300 NM (4 available) 4.00

FLINTSTONES (MARVEL)
1 VF+ .9.00

FORBIDDEN WORLDS
104 VF 14.00
105 FN+ .9.00
109 G/VG .4.00
115 FN/VF 12.00
.33 VG+ .6.00
134 FN .8.00
142 VF+ 14.00
145 VF/NM (pulled staple) 9.00

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4 NM 33.00
5 VF .3.00
.0 VF/NM 9.00
10 VF+ 8.00

FOUR COLOR
92 (Pinocchio) VG 90.00
.4. G+ 2.00
272 FR/G 7.00
446 G+ 10.00
509 VG 9.00
561 FR/G .8.00
625 VG/FN 10.00
625 G+ 7.00
631 (D Crockett) G+ 20.00
679 VG 23.00
707 G 6.00
716 G 7.00
767 G+ 11.00
777 G+ 7.00
782 G/VG 6.00
842 VG 6.00
869 VG 8.00
88. G+ 11.00
889 VG+ 26.00
89 G/VG 10.00
949 G 5.00
954 G+ .8.00
990 G 11.00
1013 G 10.00
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104. FR+ 5.00
1047 FR+ 12.00
.095 G+ 8.00
.114 VF+ 27.00
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1136 G+ 5.00
1140 FN+ 18.00
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1.69 G/VG 20.00
.82 VG 6.00
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FRANKENSTEIN
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13 NM- 8.00
.4 VF/NM 7.00

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1 NM 6.00

FREEDOM TRAIN (1948 Street & Smith Giveaway)
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FROM BEYOND THE UNKNOWN
23 FN/VF 7.00

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3 G+ .48.00

GASP
1 VF 19.00

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82 FN/VF 5.00
82 FR+ 4.00
88 VF+ 7.00
90 FN 3.00

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6 VG+ 6.00

GIANT-SIZE DEFENDERS
1 VF+ 7.00

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5 VF 8.00

GIANT-SIZE SUPER HEROES
1 VF 26.00
124 G/VG 4.00

GREAT WESTERN
1. G+ 12.00

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2 (1943) VG 24.00

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(Special! Take both issues above for $110.00 nett! (No further discount.)

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.2 FR 9.00
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30 VG/FN 26.00
31 G+ 11.00
33 G 9.00
34 G 8.00
44 VF 45.00
46 FN 21.00
46 VG- 1.00
48 G 7.00
50 VF+ (pulled staple) 25.00
5. FN 3.00
53 FN 13.00
54 FN/VF 74.00
54 FN- 13.00
55 FN 16.00
55 G+ 7.00
58 VG/FN .45.00
62 FN/VF .9.00
63 VF+ .27.00
63 FR 11.00
64 G/VG 5.00
68 FR+ 12.00
85 VF .35.00
98 VF/NM 11.00
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GUNSMOKE (WESTERN, 1948)
6 VG- .25.00
7 VG+ .20.00

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2 VF .24.00
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3 FN/VF 16.00
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6 FR 10.00

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2 .1977) VF 18.00

HERBIE
14 NM .55.00

HOT DOG
1 G+ .8.00
2 G+ 7.00

HOUSE OF MYSTERY
11. C 10.00
14 G/VG 10.00
114 FR/G 6.00
.44 VG .25.00
.45 VG- 14.00
148 G 8.00
156 VG 18.00
157 FR+ 27.00
159 G/VG 12.00
161 VF 34.00
.62 VG+ .2.00
163 FN/VF 26.00
183 VG+ 7.00
217 VF+ 8.00
219 VF 7.00
224 (100 Pg. VF/NM 33.00
224 (100 Pg.) VF+ 27.00
232 VF/NM 5.00
234 VF/NM 4.50
237 NM 5.00
238 NM 5.00
240 VF/NM 4.50

HOUSE OF SECRETS
28 G+ 12.00
37 G/VG 1.00
47 VG 5.00
48 G+ 10.00
63 FN 17.00
76 VG+ 14.00
77 VG+ 14.00
79 G 5.00
89 VG+ 6.00
93 VG .4.50
114 VF+ 8.00
116 NM- 10.00
.17 VG+ 7.00
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137 NM 6.00
142 VF 4.00
153 NM- 5.00

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.2 Nuss NM/M 8.00
.3 (Nuss) NM 8.00
.3 VF/NM 9.00

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(IRON MAN
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77 G/VG 5.00
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2 FR .3.00

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1 VF 12.00
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KRAZY LIFE
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.6 G+ 5.00
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55 VG+ 10.00
58 G 4.50
60 G/VG 7.00
65 VG+ 10.00
65 VG+ 10.00
73 VG 5.00
101 FN+ 5.00
.05 FN 9.00
.29 VF 5.00

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38 VG 36.00
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42 VG/FN 24.00
42 VG+ 27.00
43 FN+ 33.00
45 VG/FN 24.00
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55 VG+ 18.00
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66 VG (2 coupons miss ing) 4.00
67 VG 10.00
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2 FN+ (insert light) 60.00
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1 VG (insert missing) 7.00
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1 FR- (inserts both light, 2 of 6 stickers missing) 45.00
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2 NM 7.00
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84 (Pennys VG+ 9.00

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2 VG/FN 28.00
2 G+ .2.00
7 VF/NM 22.00
8 NM- 29.00
9 VF/NM 18.00
10 NM- 20.00
11 NM 22.00
32 NM .2.00
32 NM 12.00

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1 VG 17.00
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6 VF+ 17.00
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10 VF/NM 10.00
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10 VF+ 8.00
10 VF+ 8.00
11 NM .1.00
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55 FR 10.00
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70 G 15.00
85 G 6.00
88 G .6.00
88 G/G .4.00
89 FR+ 9.00
102 VG 7.00

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2 FR+ 7.00
3 VF+ .7.00
7 VF/NM .3.00
9 VF+ 11.00
11 VF+ 7.00

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2 FR/VF 6.00

NEW TERRITORIES
6 VG+ 4.00

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4 VF 27.00
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7 VF 15.00
8 VF/NM 12.00
12 VF/NM .3.00

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1 FR 18.00
2 FR/VF 18.00

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1 VG 5.00
4 VF 14.00
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8 FN- 6.00

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32 FN 3.00
33 VF 7.00
34 VF 6.00
40 FN/VF 7.00

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RICHIE RICH & TIMMY TIME
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.3 VG 13.00

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12 VG 13.00
20 FR 3.00

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ROBIN HOOD TALES (DC)
6 G 23.00
10 VG 56.00
1 FN 84.00

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1 VF/NM 13.00
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SARGE STEEL
1 (1964 FN 8.00

SAVAGE SWORD OF CONAN
23 VF+ 8.00
24 VF+ 8.00
24 VF+ 8.00
27 VF/NM 10.00
28 VF/NM .0.00
35 VF+ 8.00
37 VF+ 8.00
38 FN/VF 5.00
40 VF 7.00
42 VF+ 8.00
43 VF/NM 10.00
44 VF+ 8.00

SAVAGE TALES
Annual 1 NM 13.00
Annual 1 VF/NM 12.00
Annual 1 VF/NM .2.00

SEA DEVILS
2 VG 41.00
2 G 22.00
5 G 17.00
6 G 7.00
14 FN 26.00
33 G+ 6.00

SEA HUNT
6 VG 13.00

SECRET AGENT
2 VF/NM 75.00

SECRET SIX
1 G+ 6.00
2 FR 7.00
6 VG/FN 6.00
6 VG 5.00

SECRETS OF HAUNTED HOUSE
5 (1975) VF+ 10.00

SGT. BILKO
9 G 25.00

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8 FR 7.00
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.3 VG- 46.00
16 G+ 6.00
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21 VG+ 9.00
22 VG/FN 9.00
73 VG 7.00
76 VG/FN 9.00
96 VG 5.00
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50 FN 7.00
53 FN+ 7.00
54 VG/FN 5.00
57 FN+ 7.00
58 FR 6.00
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.10 NM- 1.00
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.2. NM- 1.00
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37 G 45.00
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132 FN .4.00
132 VG 9.00
133 +/NM/VF 36.00
49 VG/FN 7.00
48 FN+ 18.00
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.75 NM- 5.00
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15 FN 6.00
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86 G/VG 19.00
93 VG .3.00
99 G 4.50
101 G/VG 5.00
107 FN+ 12.00
117 VG 8.00
121 VG/FR 8.00
124 VG .6.00
126 VG 6.00
127 VG- 5.00
127 G/VG 4.50
128 VG 5.00
.28 VG 5.00
.30 VG 4.00
131 VG 4.00
133 VG/FN 6.00
.35 VG 4.00
136 VG/FN 6.00
138 (80 Pg.) G/VG 7.00
139 .9 7.00
141 VF+ 12.00
149 FN 5.00
150 NR 4.00
154 FR 4.00
.59 VG/FN 4.00
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162 FN 5.00
163 FN 5.00
169 FN- 4.00
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179 G+ 7.00
179 G/VG 5.00
.96 VF+ .38.00
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203 VG/FN 7.00
210 VG 5.00
234 FN 6.00
236 VF .3.00
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61 FN 19.00
63 G/VG
64 VG+ .5.00
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75 VG+ 7.00
77 VG 8.00
92 VF 19.00
95 FR/VF 22.00
99 VG 9.00

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187 VF 11.00
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230 .00 Pg. VF 17.00
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25 VF+ 10.00
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25 VF 7.00
26 VF/NM .2.00
29 VF 8.00
31 FN 15.00
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32 NM .3.00
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15 G 13.00
16 G .3.00
19 G 11.00
20 G 11.00
21 FR/G 7.00
26 G- 9.00
27 VG/VG .8.00
29 G 10.00
31 G/VG 12.00
33 VG 14.00
35 G+ 10.00
57 G+ 9.00
82 VG+ 8.00
208 NM (8 available) 10.00

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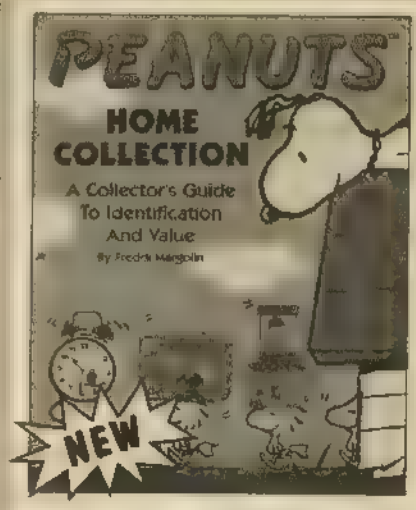

Peanuts Home Collection
Collector's Guide to Identification and Value
by Freddi Margolin
Room by room, this colorful book takes the collector through a typical home, with relevant collectibles presented in the rooms where they might customarily be displayed. More than 2,500 collectibles are listed with descriptions and current values. Tips for starting and maintaining a collection, verifying authenticity, identifying fakes and determining values are also included.
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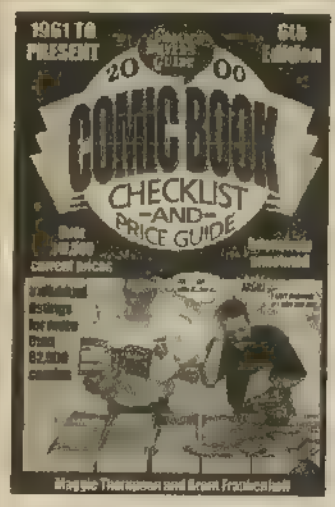

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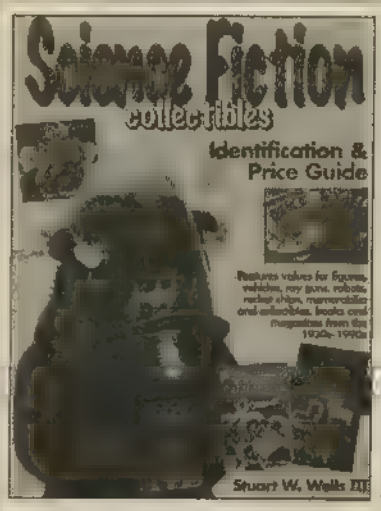

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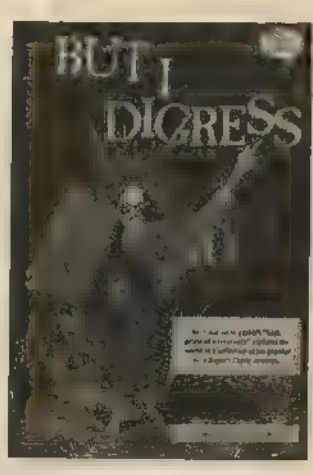

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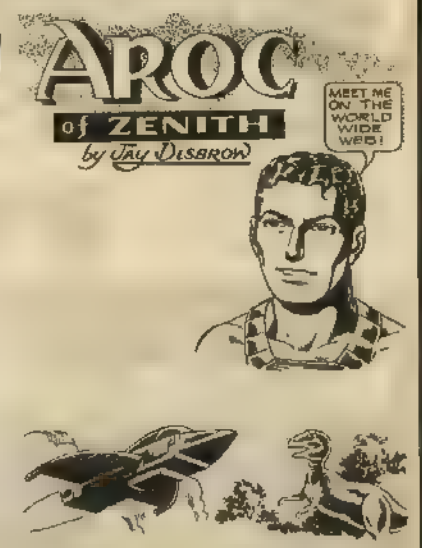

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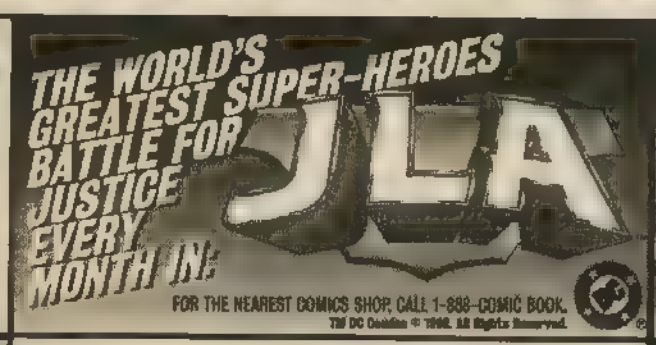

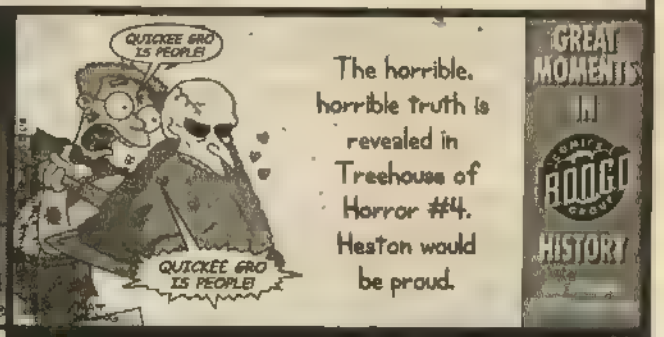
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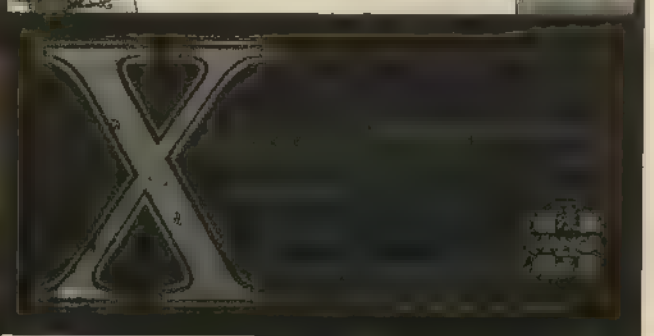

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COLLECTORS SHOWCASE

All of the Collectors Showcase ads are professionally typeset at no extra charge. Each ad is approximately business card size and costs only $32.00. Multiple units are available but not at a discount: each unit is $32.00. Any photos, logos or illustrations are also included in the $32.00 price.

The Collectors Showcase section is also very visible in each issue because it always begins *right* after the centerspread position.

An ad in CBG's Showcase Section will reach over 30,000 comics collectors who spend an average of $2,219.07* each year on their collection! Call our advertising department today to find out how you can tap into this active marketplace.

*From CBG Reader Survey.

Shannon Frane (715) 445-4612, ext. 232
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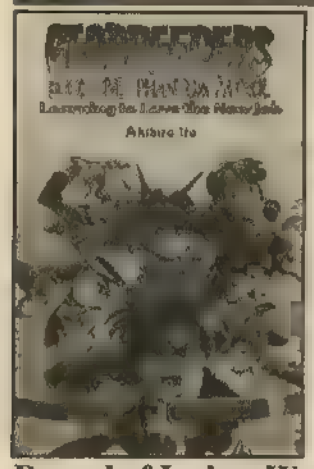
Great Manga Graphic Novels from CPM MANGA™



Geobreeders Book One: Learning to Love the New Job
$15.95
Take the *X-Files*, mix in some *Buffy* and *Baywatch*, and you've got *Geobreeders!* The Kagura Security Company is a group of five wild and witty women and one hapless man who act as supernatural detectives, solving cases with computers, magic, charms...and big guns! The action-packed video is also released this month from U.S. Manga Corps!

Record of Lodoss War: The Grey Witch Book One
$15.95
The Lodoss series have been some of the best-selling comics in Japan and for CPM, driven by the success of the gorgeous videos, role playing games, and huge fan base. The ever popular cast is all here: Parn, the strong-headed fighter, Deedlit, the young and haughty elf, Ghim, the grizzled Dwarf, Etoh, the young priest, Slayn, the sorcerer, and Woodchuck, the thief. The six must again unite as the evil of the Grey Witch infiltrates all of Lodoss Island!
Watch for Book Two in May!

Record of Lodoss War: Lady of Pharis
$15.95
Lady of Pharis introduces new Lodoss characters, including Flaus, a savage warrior fire maiden. She meets up with Wort, a soldier-of-fortune and Beld, a priest, who join her on her quest to find the legendary King Fahn and defend Lodoss from the horned Beast and the powerful witch, Mana! Beautiful art by Akihiro Yamada, who adds the influences of English fantasy illustrators like Arthur Rackham to his own manga style.

Dark Angel Book One
$15.95
The ultimate Japanese sword and sorcery tale by manga superstar Kia Asamiya. Dark, a young swordsman, accompanied by Kyo, his winged female companion, sets off on a quest to discovers his origins and to learn about the mysteries and secrets that surround his past. Asamiya's artwork is stunning and has never been more beautifully rendered. Not to be missed! Coming in April.

Nadesico Book One
$15.95
Set in 2142, *Nadesico* is a fast-paced, offbeat, science fiction manga. When Mars is attacked by alien invaders, the United Earth government builds the space battleship Nadesico. Its mostly-female crew, led by lovely captain Yurika, would rather fight amongst themselves than with the aliens. Coming in June.

Slayers Book One: Medieval Mayhem
$15.95
This is the hit manga series that originally inspired the anime series. Follow the adventures of Lina Inverse and Gourry Gabriev in these brand-new stories as they find themselves up to their ears in trouble after doing their thinking with their stomachs. Madcap hijinks abound in this comedy adventure manga!

Call Me Princess
$15.95
The first U.S. graphic novel from popular comic convention guest Tomoko Taniguchi, with beautiful art and true-to-life storytelling that pulls the reader into the story and won't let go. One of the best shojo comics you'll ever read, with a new introduction by Colleen Doran.

ONLY FROM CPM™ MANGA

Geobreeders original Japanese version © 1995 Akihiro Ito. English version © 1999, 2000 Central Park Media Corporation. as published under license from Shoenengahosha Co., Ltd., Tokyo. *Record of the Lodoss War (Hajiro No Majo)* Volume 1 © 1994 Ryo Mizuno/Yoshiko Ochi. Originally published in Japan in 1994 by Kadokawa Shoten Publishing Co., Ltd., Tokyo. English language translation rights arranged with Kadokawa Shoten Publishing Co., Ltd., Tokyo, through Tohan Corporation, Tokyo. *Record of the Lodoss War (Faris No Majo)* Volume 1 © 1994 Ryo Mizuno/Akihiro Yamada. Originally published in Japan in 1994 by Kadokawa Shoten Publishing Co., Ltd., Tokyo. English language translation rights arranged with Kadokawa Shoten Publishing Co., Ltd., Tokyo, through Tohan Corporation, Tokyo. *Dark Angel* volume 1 original Japanese version © 1992 Kia Asamiya. Originally published in Japan in 1993 by Kadokawa Shoten Publishing Co., Ltd., Tokyo. English translation rights arranged with Kadokawa Shoten Publishing Co., Ltd., Tokyo, through Tohan Corporation, Tokyo. English language version © 1999, 2000 Central Park Media Corporation. *Nadesico* original Japanese version *Meteor Schlachtschiff NADESICO* volume 1 © 1997 Kia Asamiya. Originally published in Japan in 1997 by Kadokawa Shoten Publishing Co., Ltd., Tokyo. English language translation rights arranged with Kadokawa Shoten Publishing Co., Ltd., Tokyo, through Tohan Corporation, Tokyo. English language version © 1999, 2000 Central Park Media Corporation. *Call Me Princess* original Japanese version © 1993 Tomoko Taniguchi. English version © 1999, 2000 Central Park Media Corporation. Central Park Media is a registered trademark of Central Park Media Corporation. CPM Manga and logo are trademarks of Central Park Media Corporation. All rights reserved.

SUN MAR 5

Chicago Comicfest in Rosemont, Ill. Final day. See Calendar Notes.

Born on this date
Nathan Massengill

MON MAR 6

Born on this date.
Allen Milgrom
Will Eisner (1917)
Carl Knappe (1954)
Kieron Dwyer (1967)
Robert Lewis (1971)

TUES MAR 7

The Comic Strip: Cartoonists' Nude Self-Caricatures exhibit opens at the Cartoon Art Museum in San Francisco. See Calendar Notes.

Born on this date.
Alan Weiss
Gray Morrow (1934)
Peter Gross (1958)
Cully Hamner (1969)

WED MAR 8

CBG #1375 ships. *CBG*'s month-long March of Comics continues with a look at Marvel in the '60s.

Ash Wednesday

Born on this date:
Joellyn Dorkin (1955) 45 years ago

THURS MAR 9

Born on this date:
Rick Burchett (1952)
Mike Kazaleh (1962)
Mike Wolfer (1963)
Richie Prosch (1966)

FRI MAR 10

SAT MAR 11

Born on this date
Steve Novak

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the *CBG* features *What, Where, and When* and *Now Appearing*.

Chicago Comicfest, March 4 and 5 at the Ramada Plaza Hotel O'Hare, 6600 N. Mannheim Rd., Rosemont, IL. Guests include Dan Brereton, Guy Davis, Dan DeCarlo, Matt Wagner, and Bernie Wrightson. Hours: Saturday 11 a.m.-6 p.m., Sunday 11 a.m. 5 p.m. Admission: $8/day, $12/both days. Info: (248) 426-8059.

The Comic Strip: Cartoonists' Nude Self-Caricatures exhibit, March 7-May 14 at the Cartoon Art Museum, 814 Mission St., San Francisco, CA. Nude self-caricatures from the collection of Mark J. Cohen and Rose Marie McDaniel. Artists include Scott Adams, Sergio Aragonés, Charles Schulz, Will Eisner, Jules Feiffer, Lynn Johnston, Art Spiegelman, and Mort Walker. Info: (415) CAR-TOON.

Continuing This Week

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. Current exhibit: **50 Years of *Peanuts*: The Art of Charles M. Schulz**, through Apr. 2. A celebration of the 50th anniversary of Schulz' world-famous comic strip, featuring his early work, his products, and his life. **Off *The Wall Street Journal*: 50 Years of Funny Business**, through Apr. 30. A chronicle of five decades of the lighter side of business and social history, this exhibit presents editorial comics that have appeared in *The Wall Street Journal*'s "Pepper and Salt" columns.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Amaze Ink/Slave Labor
✪ *Lenore* #7, $2.95 (Dec)

Arcane Comics
Prophecy of the Soul Sorcerer Vol. 2 #1, $2.95

Archie Comic Publications
Betty & Veronica Digest #111, $2.19
Jughead #127, $1.99
Sabrina Vol. 2 #5, $1.99
Sonic the Hedgehog #82, $1.99

Caliber
✪ *Ripper Legacy* #2 (of 3), $2.95 (Dec)

Dark Horse
Angel #5 (two covers), $2.95
Edgar Rice Burroughs' Tarzan: The Rivers of Blood #3 (of 8), $2.95
Masakazu Katsura's Shadow Lady: Awakening (6 of 7) #18, $2.50
Ring of the Nibelung: Rhinegold #2 (of 4), $2.95
Usagi Yojimbo: Grey Shadows TPB, $14.95

DC Comics
Adventures of Superman #578, $1.99
Azrael: Agent of the Bat #64, $2.25
Batman: The Hill, $2.95
Detective Comics #744, $2.50
Hourman #14, $2.50
House of Secrets #92 (Millennium Edition), $2.50
Impulse #60, $2.25
Nightwing #43, $1.99
Promethea #7, $2.95
Scooby-Doo #34, $1.99
Star Trek: The Next Generation: Perchance to Dream #4 (of 4), $2.50
Stars and S.T.R.I.P.E. #10, $2.50
Steampunk #2, $2.50
✪ *Stormwatch: Lightning Strikes TPB*, $14.95 (Feb. 27-Mar. 4)
Superman Adventures #43, $1.99
Superman and Batman: Generations TPB $14.95
Yeah! #8, $2.95

Fantagraphics Books
✪ *Can of Worms*, $12.95 (Nov)
✪ *Evil Eye* #5, $2.95 (Dec)

Image Comics
✪ *Adrenalynn: Weapon of War* #4, $2.50 (Dec)
✪ *Distant Soil* #29, $3.95 (Dec)
✪ *Hellhole* #3, $2.50 (Jul. 18-24)
✪ *Neon Cyber* #6, $2.50 (Dec)
✪ *Spawn: The Undead* #9, $2.25 (Feb)
Pekkins' Land Vol. 2 TPB, $4.95

Marvel Comics
Amazing Spider-Man #17, $1.99
Avengers Two: Wonder Man and Beast #1 (of 3), $2.99
Black Panther #18, $2.50
Blade: Vampire Hunter #6 (of 6), $2.50
Cable #79, $1.99
Deathlok #10, $2.50
Generation X #63, $1.99
Iron Man #28, $1.99
New Warriors #8, $2.50
Punisher #2 (of 12) (two covers), $2.99
Spider-Man Universe #2, $4.99

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Feb. 18.

AAA Pop: *Atomics* #2, $2.95 (Feb)
AC: *Golden-Age Men of Mystery Collection* #5, $19.95 (Feb)
Acclaim: *Armorines Vol. 2* #3 (of 4), $2.50 (Dec)
Quantum & Woody #20, $2.50 (Dec)
Amaze Ink/Slave Labor: *Potential TPB*, $24.95 (Jan.)
Antarctic: *Box Office Poison* #17, $2.99 (Feb)
Far West Vol. 2 #1 (of 4), $2.99 (Feb)
Gold Digger Vol. 2 #8, $2.50 (Feb)
World War II: 1946 #7, $2.50 (Jan)
Archie: *Betty & Veronica* #147, $1.99 (Feb. 13-19)
Laugh Digest #156, $2.19 (Feb. 13-19)
Avatar: *Avengelyne/Pandora* (two covers), $3.50 (spec. ed., $25) (Dec)
Faust: Singha's Talons #1/2, $3.50 (spec. ed. $3.95; nude ed., $6) (Jan)
Threshold #23 (three covers), $4.95 (nude ed., $6) (Dec)
Warren Ellis: Strange Kiss #2 (of 3), $3 (spec. ed., $3.95) (Dec)
Widow X #8, $4.95 (nude ed., $6) (Dec)
Black Library: *Warhammer Monthly* #26, $2.95 (Jan)
Bongo: *Simpsons Comics* #47, $2.50 (Feb)
Bryce Alan: *Fashion Police* #1, $2.95 (Jan)
Buffalo Nickel: *Rhanes of Terror* #2 (of 4), $2.99 (Dec)
CD: *Grave Tales* #1, $3.95 (Dec)
Chaos: *Lady Death vs. Vampirella II*, $3.50 (Feb)
CPM: *Dark Angel* #10, $2.95 (Feb)
Frontier Line #6, $2.95 (Feb)
Geobreeders #12, $2.95 (Feb)
Immoral Angel #1, $3.50 (Jan)
Dark Horse: *Dark Horse Presents* #151, $2.95 (Feb. 13-19)
Gunsmith Cats: Bad Trip TPB, $13.95 (Feb. 13-19)
Gunsmith Cats: Kidnapped #4 (of 10), $2.95 (Feb. 13-19)
Sergio Aragonés' Groo: Mightier than the Sword #2 (of 4), $2.95 (Feb. 13-19)
Sergio Stomps Star Wars, $2.95 (Jan. 30-Feb. 5)
Sin City: Hell and Back #8 (of 9), $2.95 (Feb. 13-19)
Spyboy #5, $2.50 (Feb. 13-19)
Star Wars: Chewbacca #2 (of 4), $2.95 (Feb. 13-19)
Star Wars: Union #4 (of 4), $2.95 (Feb. 13-19)
Usagi Yojimbo #36, $2.95 (Feb. 13-19)
DC: *Animaniacs Featuring Pinky and the Brain* #59, $1.99 (Feb. 13-19)
Aquaman #66, $1.99 (Feb. 13-19)
Batman Beyond TPB, $9.95 (Feb. 13-19)
Batman: Dark Victory #5 (of 13), $2.95 (Feb. 13-19)
Batman/Demon: A Tragedy, $5.95 (Feb. 13-19)
Batman: Gotham Knights #2, $2.50 (Feb. 13-19)
Birds of Prey #16, $1.99 (Feb. 13-19)
Deadenders #2, $2.50 (Feb. 13-19)
Dreaming #47, $2.50 (Feb. 13-19)
Gen13 #50, $3.95 (Feb. 13-19)
JLA: Created Equal #2 (of 2), $5.95 (Feb. 13-19)
JSA #9, $2.50 (Feb. 13-19)
Mr. Majestic #8, $2.50 (Feb. 13-19)
Planetary #9, $2.50 (Jan. 30-Feb. 5)
Promethea #6, $2.95 (Jan. 9-15)
Proposition Player #5 (of 6), $2.50 (Feb. 13-19)
Robin #75, $2.95 (Feb. 13-19)
Superboy #73, $1.99 (Feb. 13-19)
Superman: The Man of Steel #99, $1.99 (Feb. 13-19)
Yeah #7, $2.95 (Feb. 13-19)
Fantagraphics: *Buffy the Vampire Slayer* #1, $2.95 (Dec)
Bondage Slaves #1, $2.95 (Dec)
Comix 2000, $75 (Dec. 19-25)
Hand of Doom: *Hammer of Thor*, $3 (Feb)
Image: *Alley Cat* #5, $2.95 (Dec)
Ascension #22, $2.95 (Jan. 23-29)
Darkminds Vol. 2 #1, $2.50 (Feb)
Kabuki: Reflections #3, $4.95 (Jan)
Kin #1, $2.95 (Feb)
Lady Pendragon: Origin of Merlin #1, $2.95 (Nov)
Rising Stars #5, $2.50 (Jan. 23-29)
Tsunami Girl #3, $2.95 (May)
Wicked #2, $2.95 (Jan)
Ironcat: *Futaba-Kun Change Vol. 4* #2, $2.95 (Feb)
Hyper Dolls Vol. 3 #6, $2.95 (Feb)
Ogenki Clinic Vol. 5 #5, $2.95 (Feb)
Sepia #2, $2.95 (Feb)
Marvel: *Bishop: The Last X-Man* #7, $1.99 (Feb. 13-19)
Captain America #28, $1.99 (Feb. 13-19)
Generation X #62, $1.99 (Feb. 6-12)
Incredible Hulk #13, $1.99 (Feb. 13-19)
Marvel Selects: Spider-Man #4 (of 12), $2.75 (Feb. 13-19)
Peter Parker: Spider-Man #16, $1.99 (Feb. 13-19)
Punisher Kills the Marvel Universe, $5.95 (Feb. 6-12)
Thunderbolts #37, $1.99 (Feb. 6-12)
X-51 #9, $2.50 (Feb. 13-19)
X-Man #62, $1.99 (Feb. 13-19)
X-Men #99, $1.99 (Feb. 13-19)
Mixx: *Sailor Moon* #16, $2.95 (Jan)
Sailor Moon Super S Pocket Mixx Vol. 3, $9.95 (Dec)
Oni: *Fortune & Glory* #2 (of 3), $4.95 (Feb. 13-19)
Radio: *Furrlough* #85, $2.95 (Jan)
Viz: *Animerica Extra Vol. 3* #3, $4.95 (Feb. 13-19)
Dragonball Z Part 3 #1 (of 10), $2.95 (Feb. 13-19)
Pokémon Adv. Pt. 2: Team Rocket Returns #1, $2.95 (Feb. 6-12)
Pulp Vol. 4 #3, $5.95 (Feb. 6-12)
Silent Möbius: Karma #4 (of 7), $3.25 (Feb. 13-19)
Strain Vol. 3 TPB, $15.95 (Feb. 13-19)

THE SPIRIT — *CARAMBA* #4 — WILL EISNER

THE NEXT TIME, PEDRO, I CATCH YOU TRYING TO STEAL FROM ME I'LL NOT LET YOU OFF WITH ONLY A WHIPPING!
OOOW! SENORITA PANTHA, YOU ARE THE SYMBOL OF MERCY.. YOU ARE THE ACME OF .. KINDNESS!
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***The Spirit* is available in comics shops. To order Will Eisner-related products, including graphic novels and art prints, call Poorhouse Press at (954) 726-4343, fax (954) 721-1823, or write Poorhouse Press, 8333 W. McNab Rd., Tamarac, FL 33321.**

COMIC SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214

The stores bearing the PACER logo are members of the Professional Association of Comics & Entertainment Retailers.

Stores interested in becoming a PACER member and being listed in this section should call 718-622-3224.

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Berkeley, CA 94704-2918
510-845-4091

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8040 Greenback Lane, Suites B & C
Citrus Heights, CA 95610
916-969-0717

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14598 Solano Mall, 1350 Travis Blvd.
Fairfield, CA 94533-4646
707-427-1202

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311 East Bidwell Street
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916-984-1755

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510 733 9633

Comics & Comix
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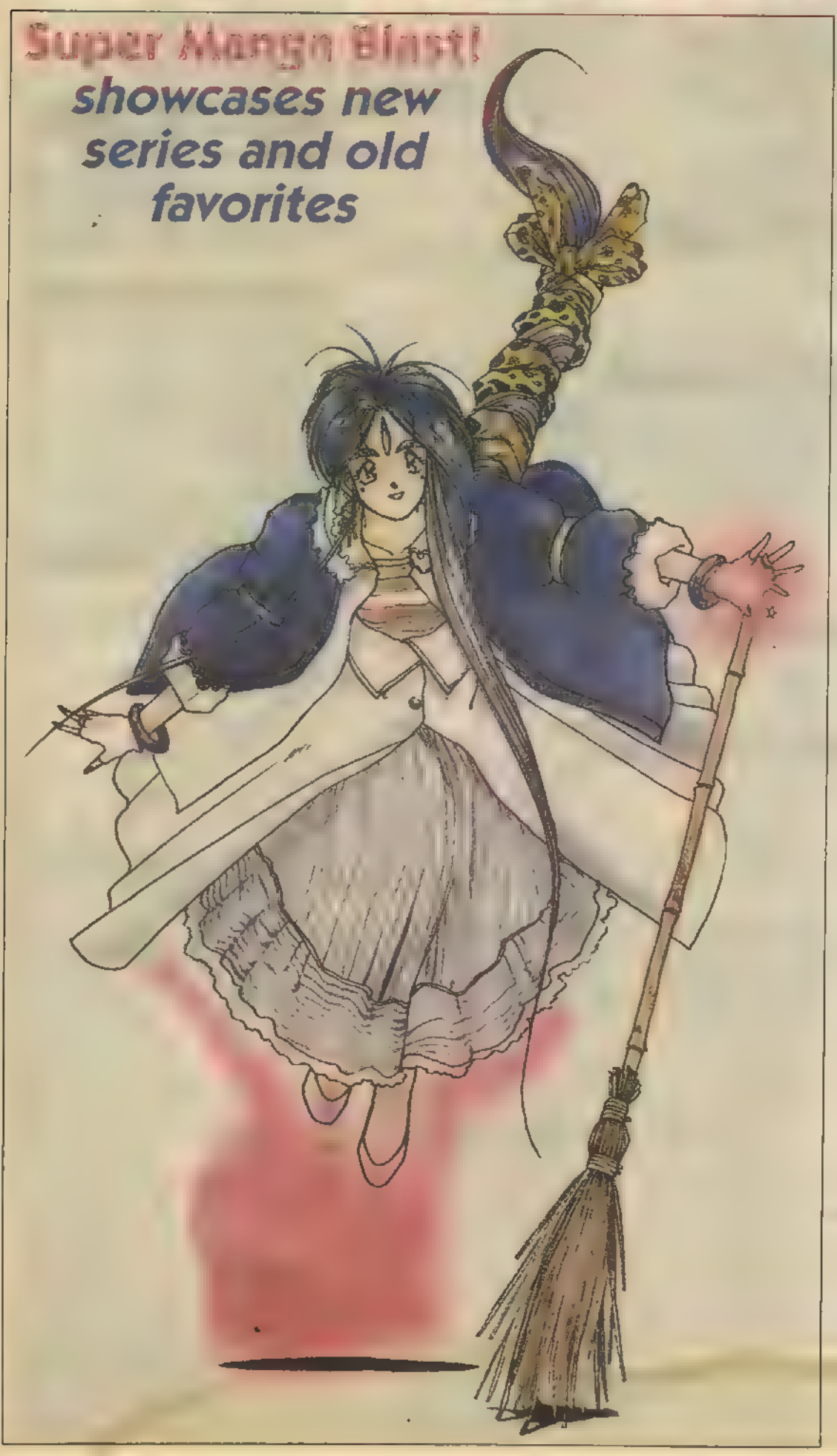
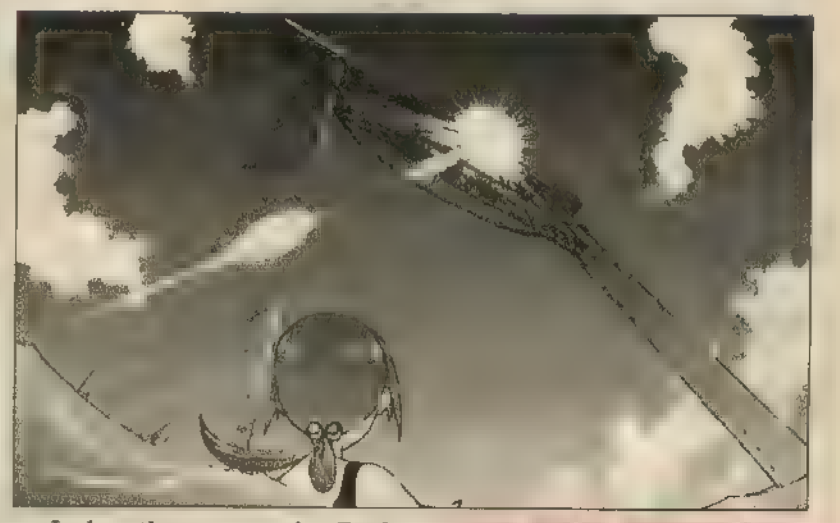
Dark Horse BLASTS into March with manga!





In less than two weeks, Dark Horse Comics will launch its long-awaited manga anthology, ***Super Manga Blast!*** *— a monthly title packed with new stories from tried-and-true favorite series and appealing newcomers.*

New Dark Horse Manga Editor Mike Hansen commented on how the job's treated him so far and what to look for in 2000 from Dark Horse's manga line.

CBG: *You took over the Dark Horse manga line last November, after editor Rachel Penn left. Now that you've been on the job for about four months, how has the position met your expectations?*

Mike Hansen: To be honest, I really wasn't sure *what* to expect, diving into the manga line. Since I was an assistant editor on other titles right up to Rachel's departure, I had a very short amount of time to familiarize myself with the inner workings of Dark Horse's manga line. I've been keeping my eyes and mind wide open, and working on the manga line has been absolutely wonderful.

Toren Smith and Studio Proteus are great to work with. Since all of the titles I oversee, except *The Dirty Pair*, contain material previously published in Japan, I don't need to worry about typical editorial concerns, such as artists' deadlines.

All of our current manga come from Studio Proteus. (They handle the translation, art retouch, and much, much more — which makes coordinating each title much easier than on a typical comics series.)

Toren's crew has been outstanding in maintaining a high level of quality. They are a truly professional team.

CBG: *You've been with Dark Horse for a few years. Were you a comics and manga fan before you became an industry professional?*

Hansen: I've been reading comic books pretty much as long as I can remember. I broke away from reading "super-heroes only" pretty early; I started reading *Groo* when I was 9 and *Usagi Yojimbo* when I was 12.

But one of the comics that had a huge impact on me was *Akira*, which I first noticed when I was about 13.

The amount of detail in the story and art, and the quality of the packaging, was amazing. The four bucks I spent every month picking up this series was one of the best investments I could have made, as far as opening my eyes to the sheer breadth of great comics there are out there is concerned.

It's funny how people like to consider Japanese comics (and animation, too) separate from "real" (*i.e.*, American) comics. When I was reading *Akira*, I didn't care a bit where the artist was from. All I knew was that I was reading one of the best comics ever!

I think it's unfortunate that all manga gets lumped together in a lot of people's eyes. If people took the time to read this material, I bet they'd feel the way I did when I first tried reading non-super-hero comics: "What have I been missing?"

Coming up

CBG: *What's coming up in the year ahead, manga-wise for Dark Horse, that you're excited about?*

Hansen: Right now, the latest Dirty Pair series, *Run from the Future*, is coming out, and it's

3 x 3 Eyes is just one of the old favorites appearing Super Manga Blast!

easily the best mini-series that Adam Warren has ever produced.

And *Blade of the Immortal* begins its longest story arc yet in March, with the 15-part "The Gathering."

Long-time readers know that this series has taken a lot of twists and turns so far, but this one's going to really blow 'em away.

This is one of the most under-appreciated series out there. You guys just said so yourselves in the "Sleepers" issue of *CBG* a few weeks back.

The biggest event for my group of titles is, of course, the release of *Super Manga Blast!* in March. It's been said plenty of times so far, but I'll say it again: This is the best buy in manga comics, period.

Every month, *Super Manga Blast!* will be 128 pages, featuring five stories (most of which would fill an average, 32-page comic book on their own) for under five bucks. That's like getting most of the comic book for free.

And the lineup is incredible: The first 12 issues will feature: previously untranslated early *Oh My Goddess!* stories; the long-requested continuation of *3x3 Eyes* (one of the longest-running manga in Japan); new *What's Michael?* stories (continuing from the four collections already published by Dark Horse); and two previously unseen features, *Seraphic Feather* (with art by the amazing Hiroyuki Utatane) and *Shadow Star* (known as *Narutaru* in Japan).

The idea for *Super Manga Blast!* is threefold:

First, we want to give our current manga readers more of what they've wanted, with *Oh My Goddess!*, *3x3 Eyes*, and *What's Michael?*, which are all proven hits.

Second, we're looking to showcase new features — like *Seraphic Feather* and *Shadow Star* — which might otherwise have trouble finding an audience as a stand-alone series (as *3x3 Eyes* and *What's Michael?* originally did). Considering the low overall price for the anthology, these features are practically free.

And *third*, we're presenting all of the above in a very cool, stapled package reminiscent of the fat Japanese anthologies (such as *Afternoon* and *Young Magazine*) to give English-speaking readers a taste of how these comics are originally published in Japan.

Feeling super

CBG: How is Super Manga Blast! performing, sales-wise?

Hansen: *Super Manga Blast!* #1 was Dark Horse's best-selling manga title for March. As far as I know, the only manga titles that outsold *Super Manga Blast!* had TV shows attached to them, so I think that says something about the quality of this material.

Also, *Super Manga Blast!* is going to have a special reader survey in every issue.

In addition to being a cool way to win free stuff (all respondents will be entered in a drawing for manga goodies every month), this will give us direct feedback on what is and isn't popular in the anthology. There are very few other series that I can think of with that kind of direct communication and dedication to its reader base.

Comparing lines

***CBG:** How do you think Dark Horse's manga line compares to other companies? You've got to admit, there's a lot of great stuff out there right now ...*

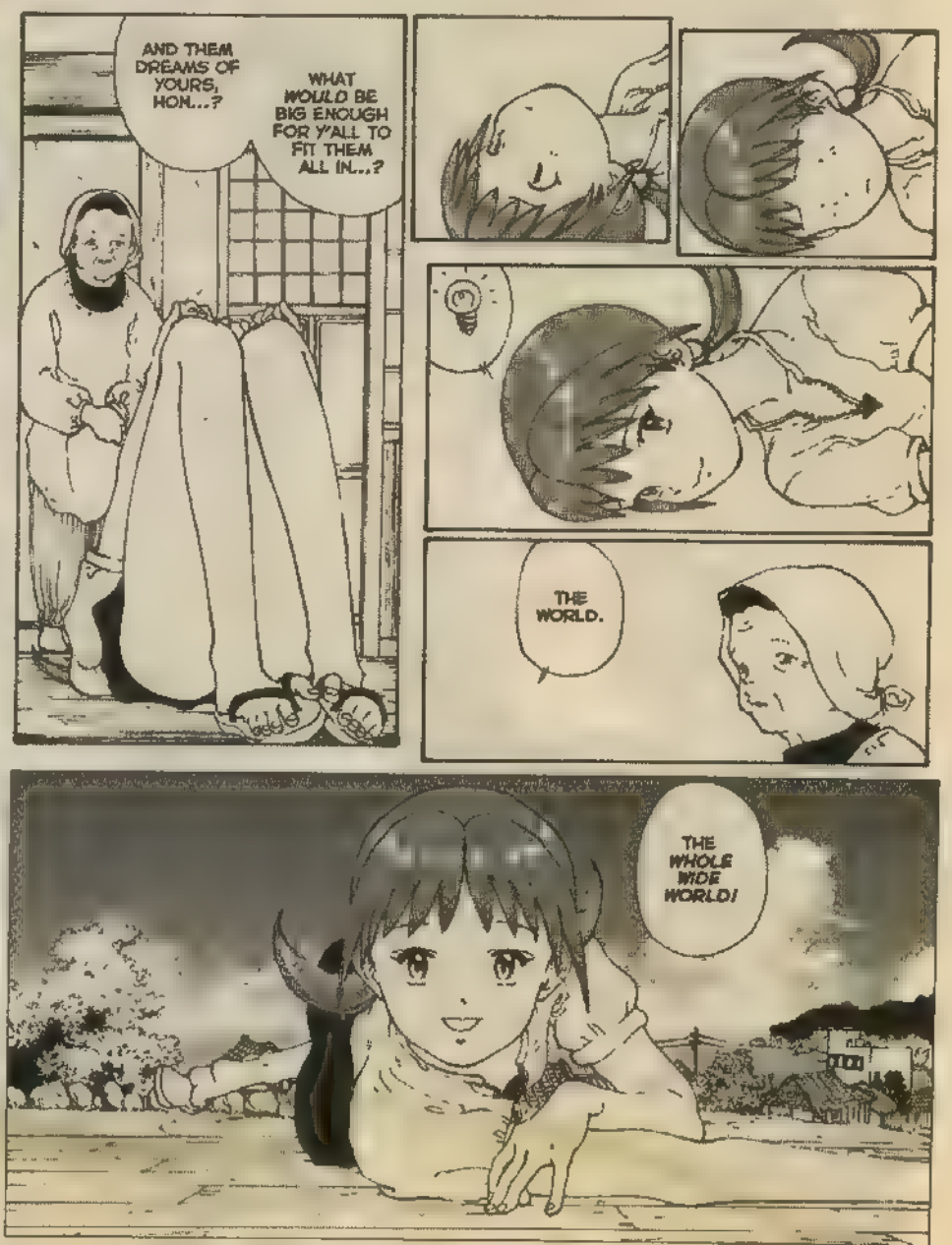
Hansen: I have to be honest and say up-front that I am a personal fan of each of the comics I edit.

I've also been an enthusiastic reader of a lot of Viz' material — especially the work of Rumiko Takahashi — and I think they've been very fortunate in getting the rights to publish *Pokémon* and *Dragonball*, which are both big TV hits that help bring in younger readers. As American comics readers become more accepting of the manga "look," we are seeing more and more publishers of Asian comics cropping up, which can only benefit the marketplace.

But when it comes to quality — both quality of material and quality of packaging — I can't help but be proud of what Dark Horse does.

Every Dark Horse manga title has been chosen in appear in the U.S. because it offers some of the best writing and art anywhere. That these series are from Japan is almost irrelevant; the only reason that Dark Horse and Studio Proteus would produce a title is that we believe it's a comic book that people all over the world should have the opportunity to read.

It's easy for your typical comics fans to say, "I don't like manga," especially if they've never read a quality series. Usually, when we have our manga preview comics out at conventions, what we hear after, "I don't like manga," is, "Wow! I think I'll have to give *this* one a try!"



CPM Manga dives into new adventures

"Get ready to be touched and enlightened."
— Diamond Previews

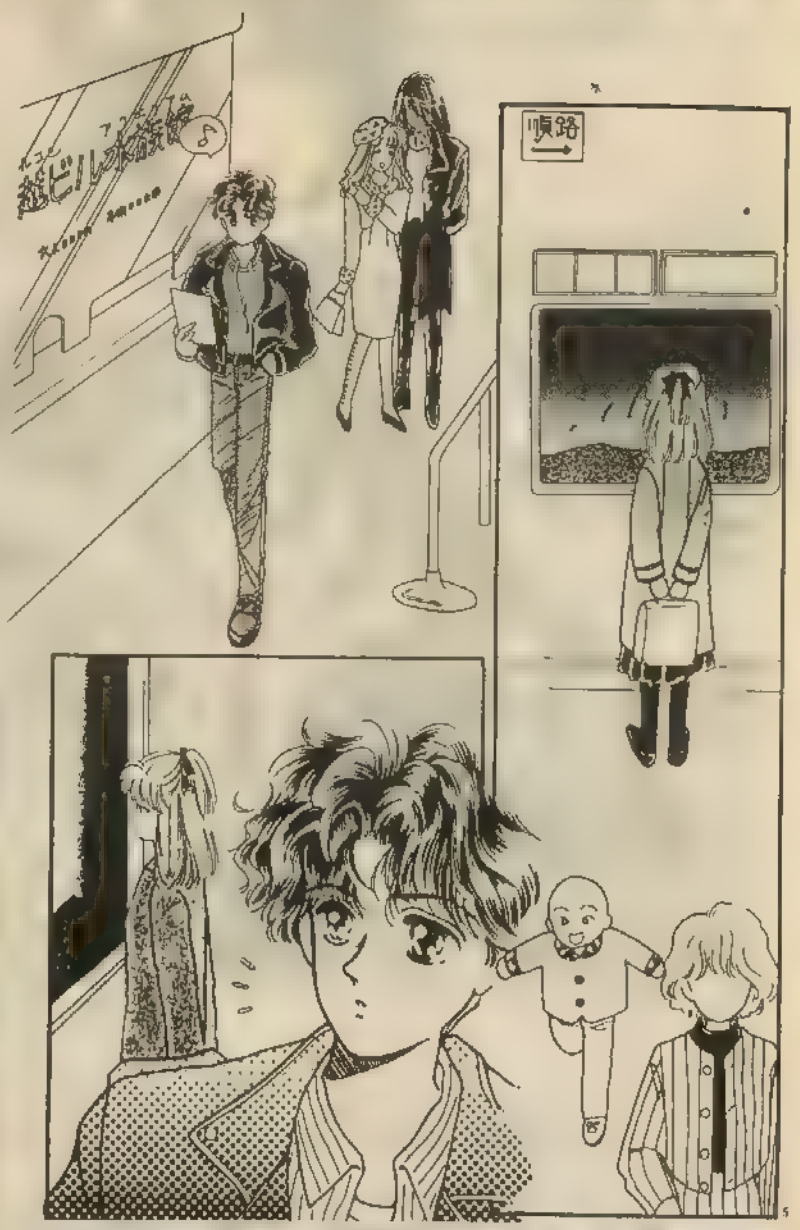
Central Park Media's CPM Manga line of comics has expanded this year to include the work of Tomoko Taniguchi, the creator of *Call Me Princess*. Her latest adventure is *Aquarium*, the story of a girl who, after failing the entrance exam for the high school she wanted to attend, escapes to the local aquarium to overcome her disappointment. There, she meets Haruki, a boy who tries to be her new friend, but she has trouble returning his overtures due to her recent failure

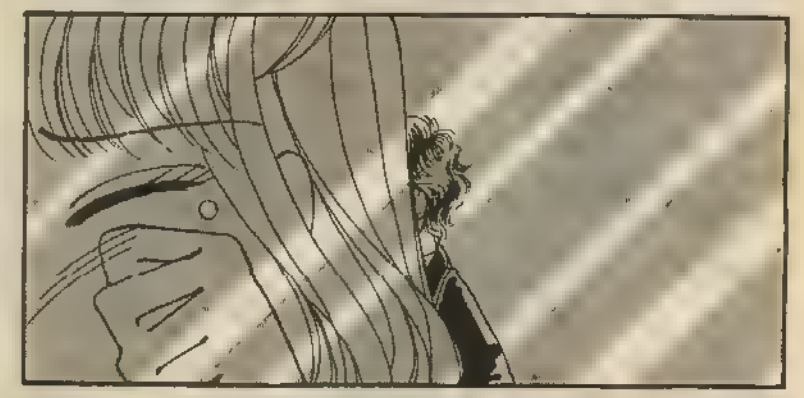
The first issue, which has a variant cover by Colleen Doran, also features the stories "Fly away Stewardess" and "Your Kingdom."

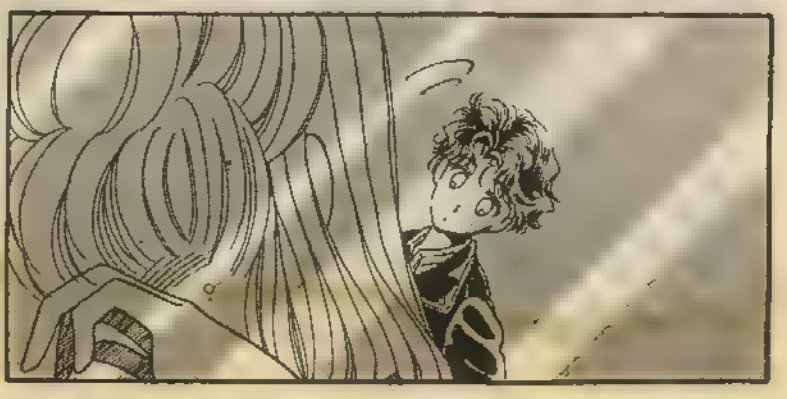
Tomoko Taniguchi's first work appeared as the contest-winning entry in a monthly horror magazine. Her first shojo manga (manga aimed at women and girls) work, "An-pan-balance," won another contest and was published in *Omajinai Comics*.

Both *Call Me Princess* and *Aquarium* were originally published as Japanese graphic novels under the MB (My Birthday) Comics imprint. In addition to their Japanese publication, the romantic comedies and some of her other work were published in Korea and Taiwan.

The artist's work has expanded to include freelance illustration for various companies, including a fashion magazine and educational material for elementary school children. Her first U.S. work came as a submission to Doran's *A Distant Soil*, which brought her work to the attention of CPM Manga. Taniguchi plans to produce new comics exclusively for U.S. distribution in the future







the ANIME MANGA SHELF

This week in Japanese comics and animation

A.D. Vision

In **Bubblegum Crisis Vol. 4: Rampage**, something is pulling its victims into the sewers and devouring them like a giant spider The Knight Sabers, Genom, and the A.D. Police all search for the monster that lives beneath the city before it can chose its next victim Scheduled for mid-March, this 60-minute tape will be available in $24.95 dubbed and $29.95 subtitled formats.

Master of Mosquiton: The Vampire 3 concludes the tale of teen-age tomb raider Inaho and her undead partner, Mosquiton, as they face the sinister plans of the inhuman Rasputin, the awesome might of the world devouring Star Lords, and, worst of all, the horrifying wrath of Mosquiton's ex-wife! The 60-minute tape is priced at $19.98 dubbed and $29.95 subtitled and is scheduled for late March

In **Sakura Diaries**, Urara likes Touma. Touma likes Meiko. Meiko might like Touma, but Meiko will only date a college boy So what's an underachiever like Touma to do? The 90-minute feature is scheduled for release in mid-March on $24.98 dual language DVD and $19.98 dubbed videotape

The elven world is getting more like good old planet Earth in **Those Who Hunt Elves Chapter 6: Final Trials**. Unfortunately, its Earthly aspects include shady political takeovers, diabolical plots against the elf hunters, and a crooked court bent on making sure the verdict against our heroes is guilty. 60-minute tape is priced at $24.95 dubbed and $29.95 subtitled, is scheduled for late March, and concludes the series

Bandai

The title of **Brain Powered** comes from organic combat machines called Antibodies. A girl named Hime finds she is able to communicate with an Antibody called Brain Powered, a feat usually accomplished only by trained individuals. The two must learn to combat a mysterious organization called Orphan, or both will be killed. The 50-minute tape is scheduled for early March in $24.98 subtitled and $19.98 dubbed formats

Central Park Media

The men and women of Kagura Total Security work 'round the clock to rid the world of phantoms. Their weapons are their wits, advanced technology, and really big guns. In fact, they're a bunch of trigger-happy lunatics! **Geobreeders** is a 90-minute stand-alone feature priced at $19.99 dubbed and $24.99 subtitled, scheduled for mid March

Professor Pain is a mid-March release from Central Park's adults only Anime 18 line Things look bad for the 19-year-old college students of Aoi University Professor Ohse always seemed a bit sinister, but no one ever guessed he was a terrorist. The 60-minute dubbed tape is priced at $29.99

Record of Lodoss War: Dark Island brings our heroes to the island of Marmo, where Spark and his crew are immediately beset by demons. The 90-minute tape contains three episodes for $19.99 dubbed and $24.99 subtitled, and is scheduled for mid March

Revolutionary Girl Utena: The Rose Collection Vol. 2 collects episodes 8-13 of the series in DVD format. In addition to the six episodes of the series, a DVD-ROM portion of the disc includes the complete, uncensored script. The 144-minute dual language DVD is priced at $39.99 and is scheduled for late March.

Urban Vision

The **Petshop of Horrors** is a trendy pet shop in Los Angeles' Chinatown Clients flock to find the perfect companion in the Count's establishment — but what you purchase there is exactly what you *deserve*. The first volume (of two) contains two stories and is scheduled for late March release for $19.95 dubbed and $29.95 subtitled

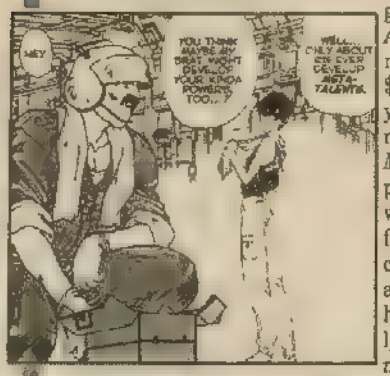
Viz

Aqua Knight, a six-issue series by the creator of **Battle Angel Alita**, is scheduled to begin in April. On the world of Marmundo, kings rule over scattered islands in the great ocean and knights ride killer whales through the seas. On the remote island of Faro, a lighthouse keeper and his young assistant find a beautiful Aqua Knight washed up on shore The boy is inspired to become a knight himself, and when the lighthouse is caught up in the schemes of a twisted artistocrat, he has the opportunity sooner than he'd hoped

Reviews by Joyce Greenholdt

Super Manga Blast #1, scheduled for late March, Dark Horse Comics, b&w, 128 pages, $4.95.

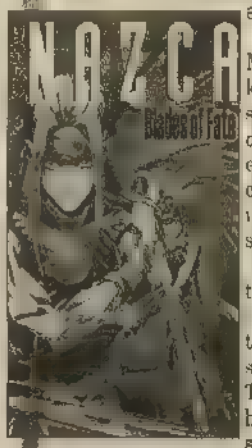
You get a lot of bang for your five bucks with huge anthologies like this and Viz' *Animerica Extra*. With most comics priced at $2.50 or $2.95, even if you only like two of the major features in *Super Manga Blast*, you're still paying less than you would if you bought those features as two separate comics. And if you enjoy any one of the offerings here, it's much more likely that you'll enjoy the majority of the issue



Not that they're so much alike two different approaches to science fiction, two different modern day fantasies, and a humor strip, all with different art. But all five are well-done, and the four serials teach delightful *What's Michael?* six-pager is self-contained, are all crafted to pull readers into the story and keep them coming back for the next installment.

One caution — the preview copy used for this review contained *only* the story pages, without any other editorial material Readers who aren't familiar with the earlier *Oh My Goddess!* and *3 x 3 Eyes* series should make sure there are adequate introductions for both features before shelling out their money, to avoid confusion Dark Horse is pretty good about doing this in their manga series, but it's especially important in the case of the *Oh My Goddess!* episodes, which take place between early issues of the Dark Horse series.

Nazca: Blades of Fate, Pioneer, 75 minutes, $24.98 dubbed, $29.98 subtitled or DVD recommended for viewers age 13 and up



Japanese high-school student Kyoji Miura is worried about his friend and kendo teacher Tate, who's been acting strangely Worry turns to alarm when he discovers the reason — Tate has discovered that he's the reincarnation of an ancient Incan warrior What's more, Kyoji is, too, and they were on the opposite sides of a bloody civil war 500 years ago.

Although the costumes depicted for the reincarnated warriors are fanciful ancient Incas had Spandex?), the animators obviously did their homework for the settings in Peru (ancient and modern). The story is gripping, as Kyoji tries to help a respected friend and teacher who seems to be turning into a bloodthirsty killer who regards him as an enemy There are three episodes on this first tape, with more volumes to come, so you can bet Kyoji's not going to be able to find any easy answers to his predicament.

One stand-out feature of the series is the music The opening and closing themes are especially striking and very different from each other. The opening is an arrangement of Bach's Fugue in G Minor from *The Well-Tempered Clavier* performed by The Eccentric Opera. Doesn't sound very Incan, but it works.

Geobreeders Book One: Learning to Love the New Job, CPM Manga, b&w, 200 pages, $15.95

This trade paperback collects the first seven issues of CPM's *Geobreeders* comic book. All Yoichi Taba knew — or cared — about his new job with Kagura Security was that it paid well. He's ready to quit five seconds after he gets to the office — right after the company president comes crashing in through a window. First, though, he has to help her capture or kill the phantom cat that has taken control of the building's electronics and is trying to kill them both

It turns out that's what the five women who are part of Kagura do: deal with supernatural menaces using a combination of computers, magic, and good old-fashioned firepower Though he keeps swearing he's going to quit. Taba never gets around to writing that resignation letter Before long a different supernatural faction contacts him but, just because these phantom cats aren't friendly toward the ones he's been helping to eliminate, doesn't mean they're on humanity's side.

This series is fun, in a violent way. The phantoms casually kill anyone in their way, and taking them down involves a lot of property damage. Sort of like *Ghostbusters* with blood (well, black ink blotches) instead of slime It's not too extreme, though, and the first six issues are complete stories which also advance the overall plot. While the ending of the seventh episode isn't a cliffhanger, it appears that major revelations are about to be made. Fortunately, since this is a collection, the next few issues of the comic book are already available to satisfy a new reader's curiosity.

Outlaw Star, Bandai, 50 minutes, $19.98 dubbed $24.98 subtitled

Gene Starwind is stuck on a rough-and-tumble frontier world, making a living operating a repair shop with his partner, Jim In the first episode of this series, a mysterious new client hires Gene as a bodyguard as well as a repairman, and she may be his ticket back into space providing that Gene and his partner can fight off the pirates who are after their new employer

This is a skillfully told science-fiction tale set in a dark future, with some magic and techno-magic thrown in. The story takes unexpected twists and turns, paced so that each episode has a good mix of action and insights into the main characters' motivations and backgrounds.

Animerica Extra Vol. 3 #3, *Viz Comics, b&w, 128 pages, $4.95*

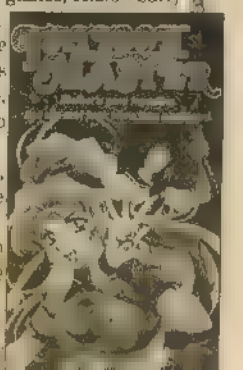
This issue of Viz' massive manga anthology introduces a new serial to its lineup In Haruhiko Mikimoto's *Marionette Generation*, a struggling illustrator wakes up one morning with a doll in his bed — that's doll as in toy. But it's a walking, talking, sentient doll — with amnesia, to boot.

Marionette Generation fits right in with the rest of the comic book's fantasy oriented lineup As with *Super Manga Blast*, there's enough variety here to keep the title interesting, but enough common features to the stories that fantasy fans can be fairly certain they'll get their money's worth.

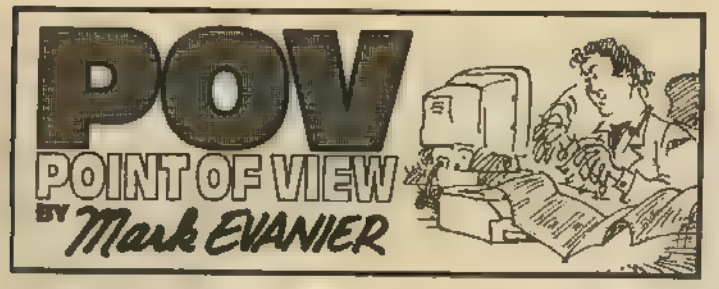
Tattoon Masters, scheduled for late February, A.D. Vision, 60 minutes, $19.98, dubbed, recommended for viewers age 15 and up

In exchange for the chance to study an ancient tribe's mystic secrects, an archaeologist agrees to give her son to a young tribal priestess as a husband. She sends the girl, Nima, off to Tokyo with a videotaped message explaining the deal to the lucky groom-to-be, Hibio. Needless to say, he's less than thrilled to discover that the mother who abandoned him years ago has used him as a bargaining chip.

If you can call the anime set-up of a seemingly ordinary high-school student caught up in romantic entanglements with one or more girls with strange powers a genre, then *Tattoon Master* falls somewhere in between *Tenchi Muyo* and *Urusei Yatsura* in the spectrum of said genre. At first glance, Hibio's surly attitude makes him seem almost as obnoxious as the hero of *Urusei* (but with more justification, as you'll see when his parents are introduced) But beneath Hibio's prickly, hostile surface is a goodhearted guy who can't seem to keep from doing good deeds.



The two episodes on this tape are fun, and funny, adventures, and certainly leave the door open for a continuation of the series. The characters are more complex than you'd expect from promotional copy on the box, giving this tape more lasting appeal



He fooled 'em all: Charlie Brown went out a winner

Peanuts was just another comic strip. Yeah ... like Seurat's *A Sunday Afternoon on the Island of La Grande Jatte* is just another painting ... or like the Eiffel Tower is just another thing you, too, can build with the largest-size Erector Set. *Peanuts* was just another comic strip the way Beethoven's *Piano Concerto No. 1 in C Major* is a catchy tune or the way *Huckleberry Finn* ain't a bad book.

"Let's get one thing straight: Charles Schulz *was* Charlie Brown."
— Mark Evanier

Somehow, with Charlie Brown, it seems appropriate to underestimate. Everyone did.

All 50 years of his childhood, everyone had good reason to underestimate Good Ol' Charlie Brown. He was the boy who couldn't win a baseball game, couldn't write to his pen-pal with a pen, couldn't fly a kite, couldn't kick the football, couldn't drum up the courage to talk to the Little Red-Headed Girl — and everyone knew it. Except around suppertime, he couldn't even command the respect of his own dog, who thought of him as "that round-headed kid." Even on those rare occasions when no one was actively underestimating Charlie Brown, nothing changed, you could count on Charlie Brown to underestimate Charlie Brown.

But he fooled 'em all. Charlie Brown went out a winner.

There was a time when everyone underestimated Charles Schulz, as well. He always said that, all his life, all he wanted to do was to create the best comic strip ever. At some point, that probably sounded like a ridiculous, unachievable goal for anyone, let alone the soft-spoken, nondescript "Sparky" Schulz.

And let's get one thing straight: Charles Schulz *was* Charlie Brown. True, he said the character was named for an old Art School buddy and, officially, it probably was. But Charlie Schulz ... Charlie Brown ... both the sons of barbers — who was he kidding?

For me, the two main differences between the Charlies were that, first of all, one of them had an awful lot of money and success. Despite this, he never lost touch with what it feels like to be a loser.

Actually, knowing what it feels like to be a loser is easy. All you have to do is lose — no great challenge. Knowing that feeling when you're not one and being able to write about it in an endearing, humorous manner is tougher. It was one of the things that made one Charlie (the taller of the two) the greatest success story ever in newspaper strips.

And the other difference was this: I know the precise moment I met Charlie Schulz. Just when I first encountered Charlie Brown, I haven't the foggiest. As proven by my well-worn *Peanuts* paperbacks — all first editions, all purchased new — I've known him all my life. So, I'd wager, have you.

I first met the rich, famous Charlie at a San Diego Comic-Con back in the '70s. I was chatting with Russell Myers, the fine cartoonist of *Broom-Hilda*. For some reason, we were talking about *Nancy* and I asked how many newspapers were currently running it.

"I'm not sure," he said. Then he motioned to a thin, quiet gent walking past and added, "Sparky's with that syndicate. He'll know."

Sparky did know. I forget the total but I voiced surprise at how formidable the numbers were for a strip dismissed by so many as childish, repetitive, and hopelessly out-of-date. Mr. Schulz' reply went something like this ..

"Something amazing happens every time a newspaper tries to drop *Nancy*. Readers don't just get angry — they get militant. When a paper drops *Li'l Abner* or *Brenda Starr* or *Dick Tracy*, they get a lot of complaints. No matter what the strip is, it's someone's favorite and they complain.

"But when a paper drops *Nancy*, they don't get complaints. They get death threats. People get so upset, the paper has to put it back immediately.

"That strip is such a part of people's lives — their childhoods. For a lot of them, it was the first strip they were ever able to read. It's like your old playground. You may not want to go back to it and swing on the swings or climb on the monkey bars — but you like the idea that it's still there. Everything in this world changes so much, it's nice when something doesn't ...

"And, of course, you want it to be there for children — so that they can perhaps experience what you experienced and derive the same joy."

Just to remind you: This is Charles Schulz talking about *Nancy*, not about *Peanuts*.

But obviously, he could have been talking about *Peanuts*. Everything fits, except for the part about folks becoming homicidal because their favorite strip was dropped. We have no data on how people would have reacted, had their local newspaper discontinued *Peanuts*.

No newspaper ever dared.

Later that same con, I was approached by a cartoonist with a few credits in barely professional magazines. He'd seen me chatting with Mr. Schulz and craved an introduction. "I want to get his reaction to this," the young man said. Then he pulled out a couple of pages on which he'd drawn pornographic sequences of Charlie Brown, Snoopy, Lucy, Linus, and the gang.

"I don't think that's a good idea," I told him. It was, in fact, a terrible idea — foolish *and* insolent. It would have been, even if the work had been somehow well-drawn or witty. It was neither.

"Aw, come on. He'll get a bang out of 'em," the budding cartoonist insisted.

I wanted no part of it, so he approached Mr. Schulz on his own. Even halfway across the hall, you could feel a wince of agony when the drawings were thrust into Schulz' line of sight. He looked as if someone had taken a large, hardwood railroad tie and clubbed him over the head with it. "That's ... uh, nice linework," Schulz muttered in a feeble attempt to find something positive to say. (It was not, by the way, nice linework.)

Call it at a study in contrasts between two men at opposite ends of one art form. Schulz displayed uncommon — probably unwarranted — politeness. Surely no one could have faulted him, had he yelled — in the enduring words of Lucy Van Pelt in big, Speedball pen lettering — "YOU BLOCKHEAD!"

But he didn't. I don't think he understood why someone would do such a thing: *Is that an artistic endeavor? Despoiling someone else's creations? And doing it so poorly?*

Wronged by someone he thought should have known better, Schulz would have sent in the S.W.A.T. team; that's how protective he was of his work. He was furious, for instance, a year or two ago when David Letterman's show dubbed naughty dialogue into pirated *Peanuts* animation.

But at that convention encounter, I think he decided that the kid would never know any better — so what was the point? Oblivious to the pain he'd inflicted on another human being, the *Peanuts* pornographer ran happily back to his friends to brag that Schulz had complimented his linework.

Insofar as I can tell, that young, insensate cartoonist never created anything about which anyone cared. Charles Schulz — well, we all know what he achieved.

There's got to be a lesson somewhere in there.

Whatever else one may feel about Schulz or his strip, all would agree he worked hard at it — a lot harder than he had to, certainly. He wanted very much to reach 50 years but feared that failing health would prevent it.

A year or two back, he made one concession to his own mortality: He took a brief sabbatical, during which classic strips were rerun. Throughout that period, he did not loll on the beach. For the most part, he stayed at the drawing board, working away, sometimes painfully using his left hand to steady the one that gripped the pen. That is, when he wasn't with doctors.

He didn't make the big five-oh — a trivial failing, noticed by few. It was about the only thing at which he ever failed

Others have, of course, argued for the primacy of other strips. If you walk into a room of cartooning buffs and proclaim that the greatest comic of all time was

SPEED BUMP DAVE COVERLY

NOW THAT'S DEPRESSING...
PSYCHIATRIC CARE 5¢
THE DOCTOR IS RETIRED
WITH GRATITUDE TO A MAN OF PURE PRINCIPLE + GENIUS
SPEEDBUMP.COM

Walt Kelly's *Pogo* or George Herriman's *Krazy Kat* or Elzie Segar's *Thimble Theater* or any of several others, no fist fights will erupt. Some might even agree that Schulz lacked the bite and lush drawing of Kelly, the cockeyed worldview of Herriman, the engrossing story sense of Segar — or any of several varied skills displayed in other strips.

But on two counts, the consensus for *Peanuts* seems unanimous. One, just mentioned, is endurance — the sheer output of work, kept generally up to standard for so long. The second is the extent to which Charlie Brown and company, moreso than any other characters in American fiction, became a part of our everyday culture — and that of other nations, as well.

Asked once about all the merchandising, Schulz replied — in doubtless earnest — "The other day, I saw a little girl at the skating rink who had put a Snoopy decal on her purse. And, as I always am, I'm so proud that I created something that this little girl cared about so much, she wanted to have it on one of her personal belongings."

He said this, long past the point where such paraphernalia was bringing him money he might ever get around to spending. He was already wealthy beyond any reasonable measure of wealth — and from characters clearly not designed to appear anywhere but in a comic strip.

This, animator Bill Melendez discovered when charged with making them move for a series of Ford commercials and later for the long run of award-winning specials. Characters for animation are always designed to "work" from all possible angles. Schulz' didn't. Charlie Brown, especially, went a half-century on the funny pages with just a profile and a full-face view which didn't precisely correspond to each other.

Animation required other angles, including three-quarter shots, and this drove Melendez and his staff crazy: How do you make Linus turn and still look like Linus? Meanwhile, the merchandise artists who had to sculpt the kids in three dimensions were said to have gone through thousands of prototypes until they fashioned some that Schulz didn't loathe and so would approve.

Charlie Brown was also constructed with a big head and short arms, such that he couldn't reach up and scratch his head. Melendez had to do some subtle reproportioning and cheat a lot to make the cast do all those actions that Schulz never had to draw. Some claim that the evolution of Sparky's style reflected a subtle, perhaps unconscious, adjustment in those directions.

Not only did Schulz not design his stars to work in other media, he didn't even think about color. *Peanuts* started as a daily only and, when the Sunday page was added, no one could figure out Charlie Brown's hairline. No one ever has. He remains the only character in popular fiction with either transparent or flesh-colored hair — I'm not sure which.

All of this, I think, lends credence to the man's claim that the only thing he ever really cared about was producing the best comic strip of all time. And as the final bit of evidence, I offer the following. In August of '97, I wrote a column that said, in part:

"Schulz has had his 'down' times .. weeks or months whether you wonder if the strip hasn't gone reprint, because you're sure you read that day's joke before. But he always rebounds and, the last few months, it's been funnier and fresher than a lot of strips by new guys."

Two weeks after it appeared, I received a long letter from Schulz, thanking me for the compliment and asking me, *please,* to let him know any time I thought any aspect of *Peanuts* was stale or in need of improvement.

This is like Willie Mays, at the top of his game, asking random kids in the stands to offer batting tips. The true mark of a pro is that he never thinks he's got it all figured out, that he can't do it just a wee bit better.

Both Charlies — Schulz and Brown — left us on Sunday, Feb. 13, 2000. That was the day the last *Peanuts* strip ran in newspapers.

Technically, Mr. Schulz passed away the night before — around 9:45 p.m. in his home in Northern California. But, since that was Pacific Time, it was already Sunday on the East Coast. His last strip had just been delivered to America.

So let's please say that Charles Schulz and *Peanuts* died at the same moment. It's just too poetic to spoil with details.

One of his closest associates said to me this morning, "It was a blessing he went when he did. Otherwise, he would have had to undergo six months of painful chemotherapy ... and he still wouldn't have made it. He was spared that and he got to see and read all the tributes."

Indeed. The Friday night before, CBS aired a one-hour special, emceed by Walter Cronkite, chronicling the amazing lives of both Charlies. Like most programs of this sort — there have been several — it comprised primarily excerpts from the specials (which Schulz did not draw) and songs from the specials and Broadway shows (which Schulz did not write).

Still, if one has to go, that's a helluva send-off. How many other people in this world get to watch a tribute hosted by Walter Cronkite a day or two before they die?

Given that and the outpouring that followed the announcement that he was ill and would be stopping the strip, Sparky must have known how loved he was.

Some had hoped he'd draw a few final weeks in which some or all of Charlie Brown's many shortcomings would be given happy endings: He'd win a baseball game, get that kite up in the air, kick the football, kiss the Little Red-Headed Girl, *et al.* (He actually did some of those things in the TV specials, but those aren't pure Schulz, so they don't count.)

I'm glad this wasn't done. It would have somehow changed all the strips he'd done before, and I like the idea that they'll be around, just the way they were, perpetually reprinted in newspapers and books. Even if I don't read them — though I will — it's great that children yet to come will experience what I experienced and perhaps derive the same joy. Just like that playground Schulz mentioned.

Besides, what a lot of folks don't seem to realize is that the long, glorious story of Charlie Brown *did* have a happy ending — the happiest possible, in fact.

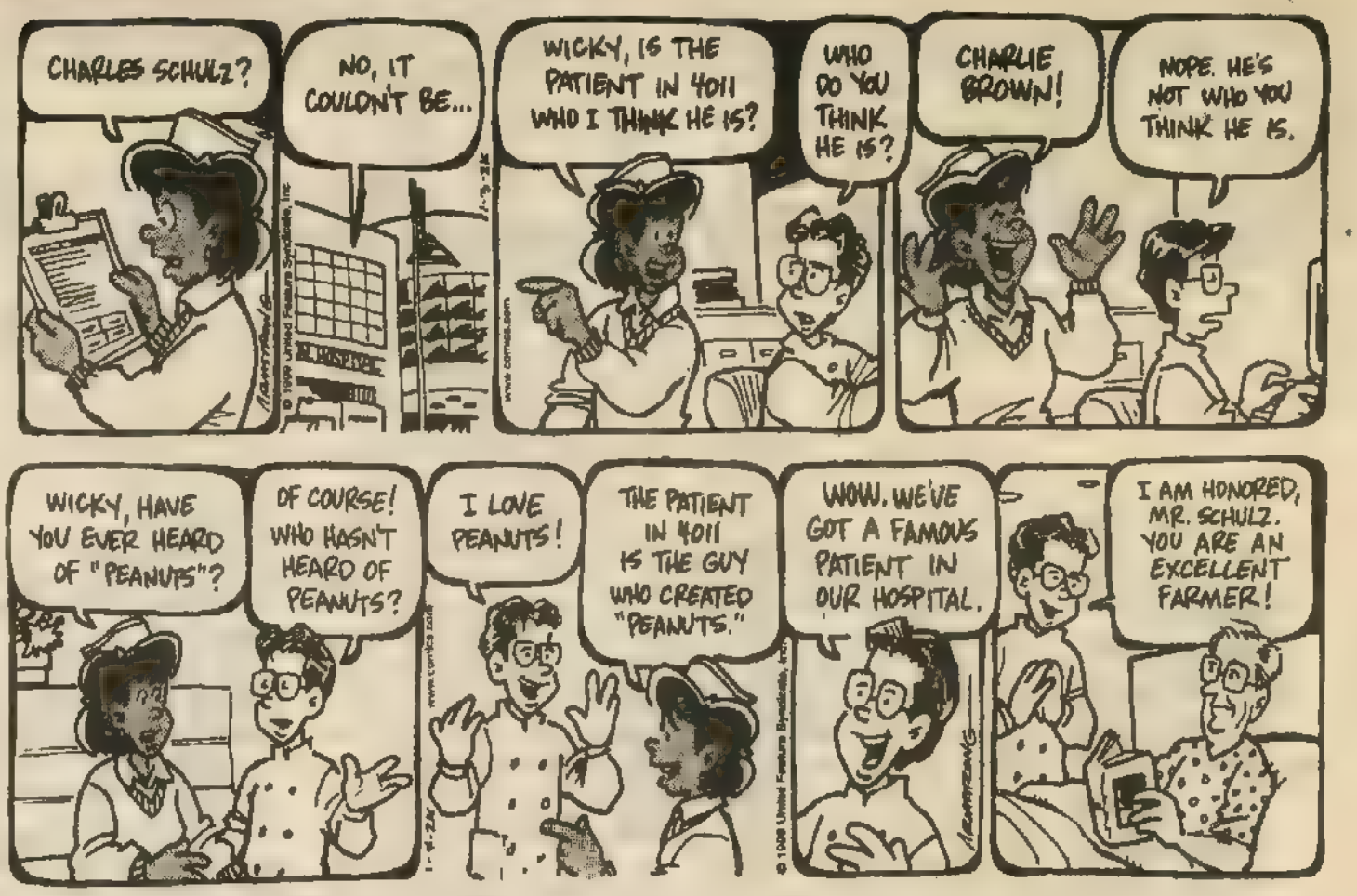
All the time we knew him, Charlie Brown just wanted to be liked — to feel as if he belonged in the world.

Then, one day, he realized that he had a career goal, as well. He wanted to grow up and create the best comic strip ever. An awful lot of people think he did just that.

And you know what else? He found out that they liked *him,* too.

Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036, and on the 'net at me@evanier.com.

JUMP START / *BY ROBB ARMSTRONG*


CHARLES SCHULZ?
NO, IT COULDN'T BE...
WICKY, IS THE PATIENT IN 4011 WHO I THINK HE IS?
WHO DO YOU THINK HE IS?
CHARLIE BROWN!
NOPE. HE'S NOT WHO YOU THINK HE IS.
WICKY, HAVE YOU EVER HEARD OF "PEANUTS"?
OF COURSE! WHO HASN'T HEARD OF PEANUTS?
I LOVE PEANUTS!
THE PATIENT IN 4011 IS THE GUY WHO CREATED "PEANUTS."
WOW. WE'VE GOT A FAMOUS PATIENT IN OUR HOSPITAL.
I AM HONORED, MR. SCHULZ. YOU ARE AN EXCELLENT FARMER!

Robb Armstrong's ***Jump Start*** *visited Schulz in the hospital with a multi-strip sequence.*

The Age of Schulz

It will go down in the history of cartooning as one of the most stunning of coincidences. Charles Schulz, creator of the world's most widely circulated comic strip, dies on the eve of the publication of the last Sunday *Peanuts* that he would ever draw.

"Charlie Brown had become the archetypal mid-century American man in search of his identity."
— R.C. Harvey

Among millions of *Peanuts* fans and thousands of cartoonists, that Sunday, Feb. 13, 2000, had been anxiously anticipated ever since Schulz announced his retirement Dec. 14 — two months ago, almost to the day. We knew it was coming but we could scarcely have imagined that this watershed moment would be heralded by the death of the man who produced it.

It was as if he had been recalled because he stopped doing the thing he was intended to do. "If you're not going to do *Peanuts* any more, then there's no longer any reason for your being on Earth. Come home." But Sparky (as everyone who knew him called him) hadn't stopped doing his comic strip willingly. Diagnosed with colon cancer and suffering from the aftereffects of several small strokes, he no longer had the energy to produce comedy on deadline. Shortly after he announced his retirement, Schulz was interviewed on the *Today Show*.

"I never dreamed that this would happen to me," he said. "I always had the feeling that I would stay with the strip until I was in my early 80s — or something like that. But all of a sudden it's gone. It's been taken away from me. I did not take it away. This was taken away from me," he finished, his voice cracking.

Remembered by friends. "It's amazing that he dies just before his last strip is published," said Lynn Johnston, creator of *For Better or for Worse* for whom Sparky was both friend and hero. "It was as if he had written it that way."

She visited him around Christmas and recalled what he said then: "Isn't it amazing how you have no control over your real life? You control all these characters and the lives they live. You decide when they get up in the morning, when they're going to fight with their friends, when they're going to lose the game."

Johnston continued: "You have no way of writing your own story, but I think, in a way, he did."

Schulz received many awards and honors during his long career — including, twice, the Reuben for "outstanding cartoonist of the year" from the National Cartoonists Society. And he was to receive the Milton Caniff Lifetime Achievement Award from NCS at this year's Reuben Banquet May 27.

But all these awards and honors pale in significance beside the world-wide affection and regard that his comic strip kindled.

During that *Today* interview last December, Schulz expressed his astonishment at his fame and the admiration he inspired among his readers and colleagues. "It is amazing that they think that what I do was that good," he said haltingly, his voice quavering.

"I just did the best I could," he finished, nearly breaking down.

His best turned out to be so very good that it ushered in the Age of Schulz.

A pioneering strip. *Peanuts* broke new ground in newspaper comic strips. The sense of humor on display in Schulz' strip was different, more subtle, than could be found elsewhere on the comics pages when it first appeared Oct. 2, 1950. Even the drawings in *Peanuts* added a new dimension to comic-strip art: a minimalist simplicity that would become its most imitated aspect. But the name of the strip, that was something else.

"*Peanuts* is the worst title ever thought up for a comic strip," Schulz said on numerous occasions. The strip was christened by the editors at United Feature Syndicate, who didn't like Schulz' name for it. (Moreover, *Li'l Folks*, his original title, evoked *Li'l Abner*, another United strip, and it was too much like the name of a retired strip, *Little Folks*, by Tack Knight.)

The syndicate editors thought *Peanuts* was the perfect name for an all-kids strip. (And it fit their marketing scheme perfectly, too, as we'll soon see.) But Schulz hated the title and resented it his entire career.

"I don't even like the word," he said. "It's not a nice word. It's totally ridiculous, has no meaning, is simply confusing, and has no dignity. And I think my humor has dignity. The strip I was going to draw I thought would have dignity. It would have class. They didn't know when I walked in there that here was a fanatic. Here was a kid totally dedicated to what he was going to do. And then to label something that was going to be a life's work with a name like *Peanuts* was really insulting."

The road to *Peanuts*. Schulz grew up in St. Paul, Minn., the shy and only son of a barber. He took a course in art from a correspondence school, the Federal School, based in Minneapolis. And during World War II, he was drafted and served overseas in the infantry. After V-J Day, he returned to the Twin Cities and took a position with the Federal School, now called Art Instruction School, correcting student mailed-in lessons.

He freelanced in his spare time, lettering comic strips for a locally produced Catholic magazine and, eventually, producing a cartoon feature called *Li'l Folks* for the *St. Paul Pioneer Press*. The feature ran once a week a collection of single-panel cartoons about the antics of little children who seemed a bit more sophisticated than most cartoon children.

The kids were cute because of the way Schulz drew them. They were all tiny, and Schulz distorted proportions — giving them round heads as big as their bodies — which made them seem even more diminutive. And tiny was cute.

Schulz was also sending cartoons to national magazines. He broke into *The Saturday Evening Post* with the submission of a single drawing of a small boy who was seated on the end of a chaise longue, dwarfed by the expanse of the seating arrangements, in order to prop his feet up on a footstool.

While submitting gag cartoons to magazines, Schulz also submitted ideas for feature cartoons to syndicates. Early in 1950, United Feature indicated interest in *Li'l Folks*, and, when Schulz journeyed to New York for a conference, they decided a strip format would be better than the panel format.

***Peanuts'* marketing plan.** The editors saw in Schulz' tiny figures a novel marketing ploy. At the time, newspaper editors were restive about the amount of precious newsprint paper they devoted to comic strips every day and were looking for ways to reduce the size of comic strips. Because Schulz' characters were small, the editors decided to tailor the strip's dimensions to the kids' size — a maneuver that would, they believed, appeal to editors seeking to conserve space.

Schulz' strip would have the same horizontal dimension as all strips but would be shallower vertically. It would, therefore, take less room. And then the editors added yet another marketing ingredient: The strip should always be drawn in four equal sized panels. This arrangement would give editors great flexibility in running the strip. They could run the strip in one column with the four panels stacked vertically, or they could divide the strip in half, the first two panels stacked on top of the other two panels, and run it as a two-column box.

The syndicate's promotional brochure for the strip touted these aspects of the strip's design — and its tiny size. "The Greatest Little Sensation Since Tom Thumb!" the brochure trumpeted. For such a feature, *Peanuts* was the perfect title. "Peanuts" suggested something small.

Tom the Dancing Bug *By Ruben Bolling*

LATELY I'VE HAD THIS FEELING THAT EVERYTHING'S CHANGED AND IS REACHING SOME CONCLUSION
SHH.. IF I KILL TWELVE MORE GORXONS, I'LL GET TO LEVEL FOUR!
DO YOU FEEL THIS SENSE OF FOREBODING?
I CAN'T TALK NOW. I'VE GOT A PLAYDATE, THEN SOCCER, THEN PIANO. I CAN SCHEDULE YOU IN FOR TUESDAY
NO ONE CAN JUST TALK ANYMORE. ARE WE ALL RUSHING TOWARD SOME ENDING?
SORRY, POKEMON'S ON IN FIVE MINUTES
PSYCHIATRIC HELP 5¢
THE DOCTOR IS IN OUT
SAY "PIG-PEN." DO YOU FEEL... HEY! YOU LOOK GREAT!
IT'S THE RITALIN. I'VE GOT TO GO GET A DOSE
THINGS SURE ARE DIFFERENT BUT I GUESS THIS MILLENNIAL ANXIETY IS ALL IN MY IMAGINATION
Oh, Good, great!
THE END IS NEAR!
APOLOGIES AND THANKS TO SHARLEEN M. SCHULZ
© UNIVERSAL PRESS SYNDICATE
TOMDBUG@AOL.COM

To Schulz, it suggested something insignificant — "something with no color," he muttered, "or else it might be the nickname of a ball player or some little kid." He pointed out that readers would assume the strip was named after one of the characters: "They're going to confuse Charlie Brown with the name."

The editors assured him that wouldn't happen.

"Then throughout the first year," Schulz said, "I got letters saying, I love this new strip with Peanuts and his dog. Geez!"

The editors mistakenly supposed that "peanuts" was a common term for little children. This astonishingly wrongheaded conclusion was not based upon anything in their own life experiences, apparently. Instead, it was drawn entirely from a popular kids' television program of the day, *The Howdy Doody Show*. The show's principals were marionettes, and the puppet show was performed before a live studio audience of children. The audience seating area was called "the peanut gallery" by everyone on the show; and, every time "the peanut gallery" was mentioned, all the kids cheered with gusto.

Schulz wasn't convinced; he knew kids are never called "peanuts."

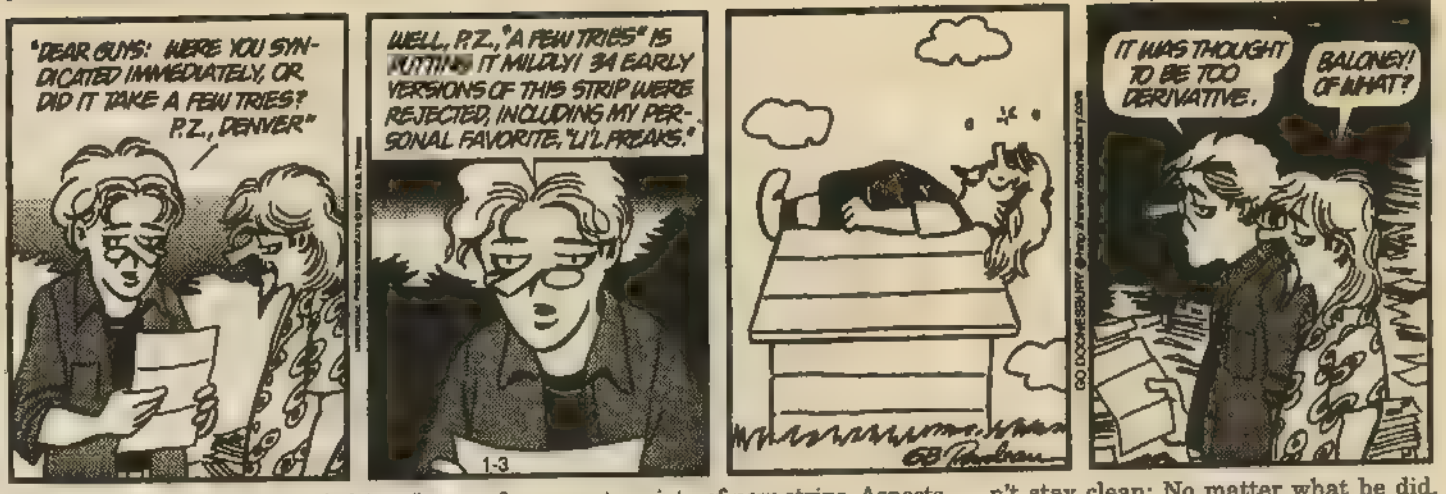
Despite the gimmicky packaging, the strip got off to a slow start. But after a year, it was picking up client papers steadily. And it continued to increase circulation at a modest rate through the decade. Then in the 1960s, it took off.

Developing the characters. By the mid-1950s, Schulz had found his footing. He had begun to develop the idiosyncratic personalities of his characters. Charlie Brown had become the archetypal mid-century American man in search of his identity, and his dog Snoopy had started to fantasize an assortment of heroic roles for himself. Schroeder had established Beethoven as the strip's icon. And Lucy Van Pelt had made a name for herself as a world-class fuss budget.

Reflecting on the strip's development, Schulz said: "When Lucy came into the strip, around the second year, she didn't do much at first. She came in as a cute little girl and at first she was patterned after our own first daughter. She said a lot of cute, tiny kid things, but I grew out of that whole 'tiny' world quickly, and that's when the strip started to catch on. As Charlie Brown got more defensive, as Snoopy [became] a different kind of dog, as Lucy started to develop her own strong personality, I realized I was really onto something different. And I think the security blanket really was the major breakthrough."

Linus, Lucy's baby brother, didn't talk when he first appeared in the strip; he was too young. But, as he grew older, he talked plenty — profoundly, even: He became the strip's scholarly idealist and philosopher. En route, he clutched his flannel baby blanket and sucked his thumb. And when Schulz called it a "security blanket," he added a term to the American lexicon and struck a chord with readers everywhere. Suddenly, everyone was identifying with one or more of the *Peanuts* gang.

DOONESBURY *Garry Trudeau*


"DEAR GUYS: WERE YOU SYNDICATED IMMEDIATELY, OR DID IT TAKE A FEW TRIES? P.Z., DENVER"
WELL, P.Z., "A FEW TRIES" IS PUTTING IT MILDLY! 34 EARLY VERSIONS OF THIS STRIP WERE REJECTED, INCLUDING MY PERSONAL FAVORITE, "LI'L FREAKS."
1-3
IT WAS THOUGHT TO BE TOO DERIVATIVE.
BALONEY! OF WHAT?
GO DOONESBURY

In 1962, Schulz produced a book of aphorisms called *Happiness Is a Warm Puppy*. It was an immediate bestseller, confirming a growing suspicion: The American public had *Peanuts* mania.

In its issue for April 9, 1965, *Time* did a cover story on Schulz and his strip. And in October, Snoopy climbed on top of his doghouse and flew it into the skies of World War I for epic battles with The Red Baron.

The list of subscribing newspapers grew by leaps. And then, that Christmas, the first television special was unveiled: *A Charlie Brown Christmas*.

By the numbers. *Peanuts* was undeniably big time. By the early 1990s, the strip was being published in more than 2,000 newspapers in 68 countries; by the end of the decade, the number reached 2,600 worldwide. It's hard to imagine there being any more newspapers than that.

There had been 30 television specials, four feature films, and an off-Broadway play, *You're a Good Man, Charlie Brown*. And Schulz, thanks to the merchandising of his characters, was many times over a millionaire.

Schulz retained direct control over the licensing, personally approving every use of every image of his characters. Despite this inherent roadblock to saturation merchandising, the *Peanuts* gang was ubiquitous. Charlie Brown and Snoopy — particularly Snoopy — were everywhere, even, eventually, on the moon as the astronauts' mascot. The 'Age of Schulz is distinguished as much by this wholly commercial aspect of Schulz' work as by the simplicity of his drawing style and his unique sense of humor.

Peanuts was unquestionably the world's most popular comic strip. And its popularity made it a candidate for imitation.

In spite of the strip's undeniable originality, *Peanuts* has served as a model for a great variety of new strips. Aspects of it can be easily aped. The "show" in *Peanuts*, albeit brilliant, is not as obvious a dazzling and highly individual combination of ingredients as is, say, *Pogo*. For one thing, the surface elements of *Peanuts*, its most apparent features, lend themselves easily to adaptation by others, who shape those elements into an expression of their own talents.

Defining a trend. Once the strip became popular, its simple graphic treatment began to set a new fashion for gag strips. Gag strips had always been drawn in the comic, rather than the illustrative, manner, but even comic-style characters bore more resemblance to real people than do the characters in *Peanuts* with their tiny bodies and big, round heads. Like Mort Walker, whose *Beetle Bailey* began only a month before *Peanuts* and achieved, for a time, an equivalent circulation, Schulz drew in a "magazine cartoon style," but his work was more abstract at the start than Walker's.

Since *Peanuts*, a number of gag strips have been drawn with similarly stylized simplicity, often *so* simple as to appear crude.

The unfortunate fact about simple drawing styles is that clumsy, inept drawing ability seems, to the unsophisticated eye of most newspaper editors, to be just another variety of simplicity. So pretty soon the funnies were awash in strips drawn in a minimalist manner, often little more than primitive scrawls with no redeeming aesthetic quality.

The humor of *Peanuts* also set new standards. Almost from its beginning, the strip appeared quite simply to be about children who often spoke in a remarkably adult way. The humor arose from the dichotomy between the speakers and what they said, between the visual and the verbal presentations.

To this, Schulz brought a unique cast of characters, each with a distinct personality trait or quirk that offered additional possibilities for variation on the initial themes. Schroeder had a fixation on Beethoven. Lucy was a chronic complainer. "Pig Pen" was a kid who couldn't stay clean: No matter what he did, he wound up dirty from head to toe. And Charlie Brown was a loser. But he didn't start that way.

"I didn't know he was going to lose all the time," Schulz once said. "He certainly wasn't [at first] the victim [he became]. When he began, he had a personality a lot like Linus. He was slightly flippant, a kind of bouncy little character. He was able to come back with a wise saying to the other characters."

But Charlie Brown was unpopular from the very beginning. He was often annoyingly clever. And he wanted to be "perfect," as he sometimes confessed. And from these ingredients, Schulz eventually fashioned the epitome of the loser: Charlie Brown the culture hero.

Schulz could parlay the personalities of his cast into strings of gags. A given situation — say, Linus getting ready to leave for summer camp — could be presented for several days, and on each day, a different character reacted to the situation in his own, individualistic way. This method, in turn, lends itself to the creation of "set pieces" that can be repeated with endless permutations.

A dozen devices. Schulz once identified 12 such devices, routines to which he attributed the popularity of the strip: (1) the kite-eating tree that frustrates Charlie Brown's every attempt to fly a kite; (2) Schroeder's music, the elaborate visual of a stanza of classical music, and Beethoven; (3) Lucy's psychiatry booth from which the fussbudget delivers her pragmatic and unsympathetic advice; (4) Snoopy's doghouse, the vehicle for the beagle's overactive imagination; (5) Snoopy himself, another example of a second banana taking over a strip; (6) the bird Woodstock, Snoopy's second banana; (7) the Red Baron, which symbolizes Snoopy's emergence into stardom; (8) the baseball games that Charlie Brown always loses; (9) kicking a football, an annual exercise in which Lucy tricks Charlie Brown into trying to kick the football she holds, then yanks away at the last moment, landing the hapless Charlie Brown flat on his back; (10) the Great Pumpkin, Linus' yearly search for confirmation of his

spiritual sincerity; (11) the little red-haired girl with whom Charlie Brown is hopelessly in love; and (12) Linus' blanket.

A slight incident. Much of the humor in *Peanuts* arises from ordinary, trifling daily incidents. It is with this aspect of the strip that Schulz said he believed he had done something new. "I introduced the slight incident," he said. "I can remember creating it sitting at the desk ... what would happen in the three panels that I was drawing at that time was a very brief and slight incident. No one had ever done that before in comic strips. Older kid strips were of the 'What shall we do today?' school. I changed all of that. I remember telling a friend that I knew I was really on to something good."

Percy Crosby in his great kid strip *Skippy* had done something similar, Schulz acknowledged; but Crosby's kids haven't the idiosyncratic personalities that Schulz' kids have.

The "slight incident" acquires comic impact only in conjunction with the pronounced personality of one of the strip's characters. Until Schulz showed how to combine these elements with a different emphasis, gag-strip humor had been chiefly situational: The comedy sprang more from the situation than the characters. The characters had personalities and they behaved "in character" in whatever situation they were placed, but the emphasis was on the situation.

Schulz shifted the focus. He showed his characters reacting to the most mundane situations imaginable and, because their personalities were so convincingly developed, he could create comedy. When Charlie Brown coaches Linus in penmanship and Linus demonstrates an impressive calligraphic style at his first try, the incident (using a pen for the first time) is less important to the humor than Linus' personality (he's an unqualified genius, expert at anything he may put his hand to).

In similar fashion, Schulz could wring laughter out of Snoopy scowling at Lucy or licking her face — or Linus' shoelaces being too tight. And, once Schulz had demonstrated how singular personalities can generate humor in a strip, other cartoonists began mining the same terrain.

Making childhood universal. While the essential element of the strip's humor arises from the dichotomy between the speakers and what they speak, between the world of children and that of adults, the charm of *Peanuts* and its introspective greatness lies not in its pointing to the difference between adults and children, but in its emphasizing the similarity.

STEREO
SLLP 2042
SNOOPY AND HIS FRIENDS
THE ROYAL GUARDSMEN
The story of Snoopy and the Red Baron
a verse and song, including
SNOOPY'S CHRISTMAS
SNOOPY VS. THE RED BARON
THE RETURN OF THE RED BARON
I SAY LOVE · THE AIRPLANE SONG · DOWN BEHIND THE LINES
IT'S SOPWITH CAMEL TIME · AND OTHERS

"Snoopy's Christmas," "Snoopy vs. The Red Baron," and "The Return of the Red Baron," a series of 45s released by The Royal Guardsman featuring a certain beagle's imaginary confrontations with the World War I German ace, were collected in one album in the late 1960s.

Charlie Brown and his friends may sound precocious, but the strip nonetheless preserves the innocence, the dreams, and the aspirations as well as the trials of childhood. The effect of the combination is that those childhood aspirations and trials do not appear much different from our own. We escape from our frustrations momentarily when Charlie Brown shares them with us.

But *Peanuts* makes childhood universal without making it adult — as does *Miss Peach*, for example, in which the precocious kids sometimes sound as cynical as we are led to believe all adults become. In *Peanuts*, the kids never become cynical.

Snoopy's aspirations. Snoopy embodies the strip's ever-questing spirit better than any of the other characters. During the '60s, Snoopy rose to such prominence that he threatened to take over the strip. The humor here springs from the dog's preoccupation with pursuits normally followed by humans; again, a dichotomy is at the core of the mechanism. And, again, it is the dichotomy of the non-sequitur: From the evidence presented to our eyes (a dog), it does not follow that we will be witnessing activity usually associated with humans (flying an airplane, writing a novel).

We were not always privileged to know Snoopy's thoughts. At first, he was a dog like all dogs. He barked; he didn't write novels. Then, he began thinking. He thought about how much he disliked being a dog. He tried being other animals: an alligator, a kangaroo, a lion lurking in the tall grass. Then he began doing imitations of humans — of Lucy, Violet, even Beethoven. Before long, he was walking on his hind legs. Then he started flying his doghouse into dogfights with the Red Baron.

Mort Walker watched Snoopy's development into something other than a beagle with growing dismay – then wonderment.

"When Charlie Schulz first did Snoopy in a helmet sitting on top of the doghouse pretending he was fighting the Red Baron, I thought Schulz was going to ruin the strip. I could believe Snoopy sitting up there sort of pretending or imagining he was a vulture or something, but where did he get the helmet? What does a dog know about World War I or the Red Baron? And then he showed bullet holes in the doghouse. I said, 'Good golly — this has gone beyond the pale.' Then, when it became so popular, I said, 'It just shows you: Comics, as Rube Goldberg used to say, are an individual effort that is so beyond explaining that nobody could ever mastermind it.'"

Schulz saw Snoopy as the fantasy element of the strip. "He is the image of what people would like a dog to be," he told *Time*. Maybe not all people; maybe just children. In his role-playing, Snoopy clearly does what little kids normally do: He imagines adventures in which he is the hero.

His charm, Schulz recognized, resides in the child-like combination of innocence and egotism that define his personality and propel him into new and unlikely circumstances again and again. He never tires, never gives up. And neither does Charlie Brown.

Despite Snoopy's bid for stardom in the strip, the strong personalities of the other characters kept reasserting themselves. And Schulz kept inventing more distinctive personalities: Peppermint Patty, Marci, Sally, Rerun. But he always came back to Charlie Brown.

"All the ideas on how poor old Charlie Brown can lose give me great satisfaction," Schulz once said. "But, of course, his reactions to all of this are equally important. He just keeps fighting back. He just keeps trying. And I guess that particular theme has caught the imagination of a lot of people nowadays. We all need the feeling that somebody really likes us. And I'm very proud that somehow all these ideas about Charlie Brown's struggle might help in some very small way."

Schulz was quite aware of his influence on his profession — particularly with respect to visual imagery. We talked about it briefly during the only time I ever spent with him — about the trend of simple drawing in comic strips that he had inaugurated.

"I'm not so sure it's a good thing," he said with a smile.

Doing it himself. For nearly 50 years, Schulz produced a comic strip for every day in the calendar. And he did it, as we all now acknowledge, himself. No assistants. No letterers. Just Sparky.

"He worked every day," said fellow cartoonist and friend Sergio Aragonés. "He never ran out of ideas. He was a cartoonist, a true cartoonist."

Schulz did it himself, because, he insisted, there was no other way of doing it. The characters were aspects of himself, and you can't get someone else to do aspects of yourself.

"If you read the strip for just a few months, you will know me," Schulz said, "because everything that I am goes into the strip. That is me."

And so those of us who have been reading *Peanuts* for most of our reading lives grieve at Schulz' death as we would at the loss of any friend. As of 9:45 p.m. Feb. 12, 2000, that friend is not around in person any longer.

But *Peanuts* continues. Schulz' *Peanuts*. Not a concoction by some hired hands but reruns of his strip from the mid-1970s. And books of reprints. All Schulz' work. All of it, our friend Schulz himself.

And so the Age of Schulz goes on. It would even without the reruns and the reprints. His impact on his profession was profound. He gave the medium a new direction, and we will be traveling that road — whether cartoonist or reader — for a good long time to come.

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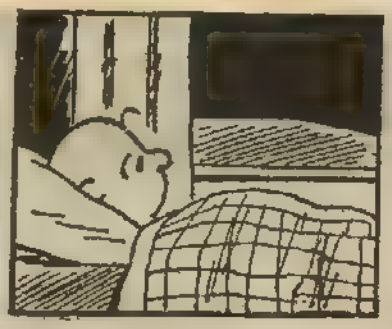
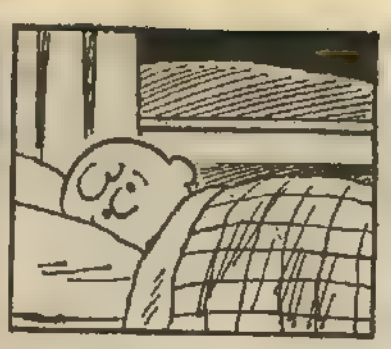
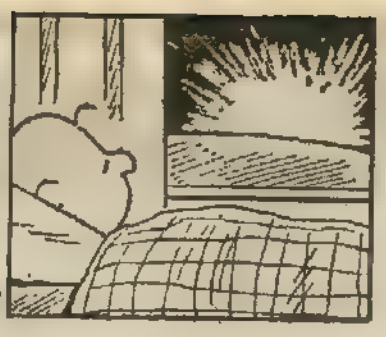
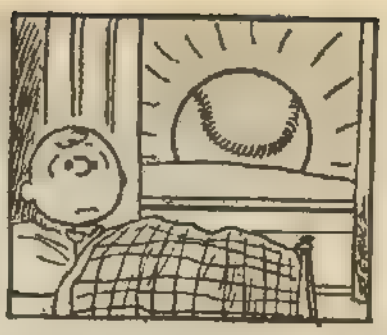








Charles Schulz, 1922-2000

We know what he came this way for

The phone rang late Friday just as ***CBG*** *was closing up shop. It was Brian McTavish, the* ***Kansas City Star*** *reporter who'd called me on piece back when Charles Schulz first announced his retirement. Brian had questions about the series' future syndication — and shared part of something he'd heard from Schulz' friend, cartoonist Mort Walker.*

"Mort says that Schulz is not in good shape right now," Brian said. "Have you heard anything there?"

Nope, I said, noting that the last we'd heard was from Shel Dorf weeks before — who'd said Schulz had been out on the golf course at least once around the time his retirement was announced. That sounded pretty good, but it had been a while.

"Well, let's hope for the best," Brian said. This, of all weekends, Schulz would certainly be in the minds of many, the last original strip was slated for Sunday, and newspapers and the tube would be full of tributes to "Sparky" and his strip.

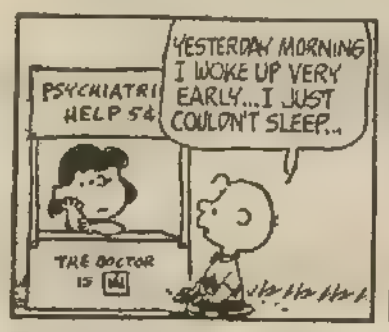
I often joke that my job description is "st..p-mining my childhood." I had a happy enough one, I suppose, thanks to my family and the folks who taught and entertained me. As a member of the first real licensed-product generation, I could hardly forget the latter: Practically every possession I had was emblazoned with images from either *Peanuts* or the Dallas Cowboys.

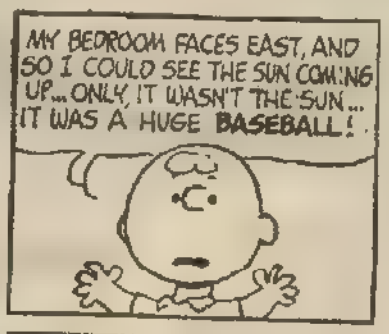
All told, Sunday, Feb. 13, 2000, turned out to be a pretty rotten day for my childhood.

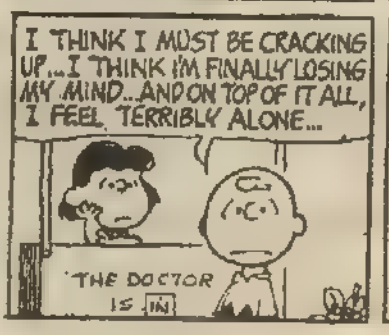
CBG readers may actually care less for sports than they do for politics, so it may be tough to relate here my respect for someone whose name they may only know from the middle school in *King of the Hill*. The 1970s Cowboys provided a bookend to my more literary pursuits as a kid, allowing me to focus my interest in physical activities in a colorful group of individuals. (I wasn't reading super-hero comics yet, obviously.) Coach Tom Landry was the confident and spiritual center of the team in those days, and I looked up to him.

I also looked up to Charles Schulz, whose strips I probably began reading regularly in 1974 —ironically, about the point at which Schulz considered his strips reached their "modern look" (and, hence, where today's reprints are starting). Beyond the mass of merchandise, more importantly, I devoured the Fawcett reprint collections, learning both a lot of new words and a love for comics in strip form. By third grade, the school newspaper was reporting on my own strip collections, scrawled things that liberally swiped idea after idea from Schulz. (Even the dog slept on the roof, although I could never figure out why he would want to.)

I learned about the deaths of Landry and Schulz literally less than an hour apart. With Landry, I could console myself that I had had a chance to express my appreciation personally at a book signing in 1991. (I also asked his permission to begin rooting for the Cowboys again, which most Landry fans had stopped doing after the evil new owner fired him after 29 years. The Coach was gracious.







It was like getting a special dispensation from the Pope.)

With Schulz, I was not so lucky. While the opportunity to visit Santa Rosa was mentioned once in preparing for ***CBG***'s 75th birthday tribute to Schulz (#1254, Nov. 28, 1997), I just didn't pursue it. Instead, I tried to make the issue as good an expression of fans' admiration for him as I could.

Probably more than with most projects, I honestly wish I'd had more time. Response to our attempts to get birthday greetings from pros and readers were OK, but not what they would be for our Stan Lee issue a month later. (***CBG*** readers are more comic-book and less comic-strip oriented, and having Marvel throw its weight behind the Lee tribute didn't hurt.) So I was pleased — and told them so — when *The Comics Journal* did its own Schulz tribute issue a little while after that and covered some bases I'd missed.

After our issue, Schulz wrote a nice letter thanking ***CBG*** readers for the sentiments expressed. If nothing else, we can console ourselves with knowing that he saw them.

A little over an hour after the McTavish call, CBS ran a one-hour ***Peanuts*** *retrospective incorporating generous portions of Steve Kroft's 1999* ***60 Minutes*** *interview with Schulz. Cartoonists ranging from* ***Garfield****'s Jim Davis to* ***The Simpsons****' Matt Groening spoke about Schulz and Peanuts.*

The program was dignified. How could it not have been, hosted by Walter Cronkite, the anchorman who once reported Charlie Brown and Snoopy's flight around the moon? Schulz' most enduring characters had lent their names to the command and lunar modules of ***Apollo 10****.*

You can date me pretty accurately by the fact that, to me, Walter Cronkite is the "man in the moon." As in, the face I see in a full moon is a reporter from St. Joseph, Mo. I think that's because I almost certainly saw pictures of the moon next to Cronkite every night on the *CBS Evening News*, probably even before I got outside to see the real thing.

Charlie Brown sees something in the moon, too, in my single favorite extended sequence from *Peanuts*. It's from 1973, so you won't see it reprinted in *Classic Peanuts*, as some newspapers are calling the reprints. (Some comics fans may parenthetically add, "Shame of the Newspaper Business," as it demonstrates so visually how newspapers have scrunched the funnies since 1974. I'm surprised no papers have offered banner ads in the little white spaces above and below the strip — but let's wait and see.)

The 1973 sequence could well be titled, "Charlie Brown Cracks Up." As in, all his anxieties finally gang up on him at once — and the result is what I feel to be the superlative combina-

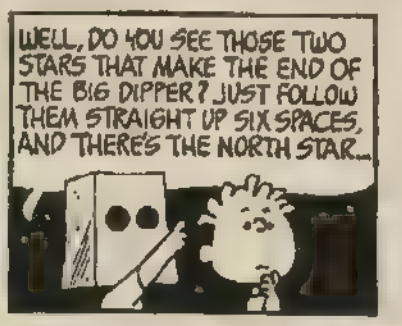
Peanuts © and ™ 2000 United Feature Syndicate

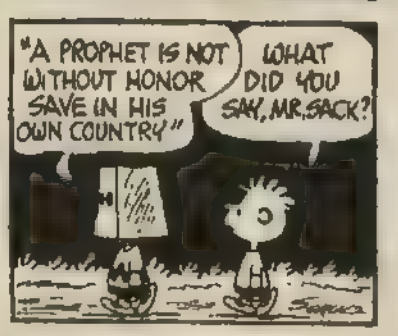
"Life sure is strange... and they say we only come this way once," Charlie Brown says. "What did I come this way for?"

Millions of readers know what *Charles Schulz* came this way for...

tion of human insight and surreality to be found in *Peanuts*. Surprisingly, perhaps, since Snoopy — Schulz' gateway to the strip's fantasy world — doesn't appear at all.

No, it's all Charlie Brown's show, as the worrywart wakes one morning to find a giant baseball in the sky where the sun should be. Normally acerbic Lucy shows uncommon concern at this case of angst-run-amok. And run it does — as Charlie Brown starts seeing baseballs in everyday objects, and, naturally, in the full moon. By the time Charlie Brown develops a freak rash and baseball stitchings appear on the back of his head, Linus suggests professional


WELL, DO YOU SEE THOSE TWO STARS THAT MAKE THE END OF THE BIG DIPPER? JUST FOLLOW THEM STRAIGHT UP SIX SPACES, AND THERE'S THE NORTH STAR...



help beyond the five-cent variety.

That's Schulz' set-up for a telling "journey of discovery" for Charlie Brown. More on that a little later.

Hey, there's a giant full moon out tonight. Walter looks a little pink...

Nightline also does a show on Schulz Friday night, and while Ted Koppel has the night off, another group of celebrities is brought in to discuss the place of ***Peanuts****.*

Here again is Matt Groening, who seems to have become the public face of cartoonists for the mass media — curious, perhaps, since his actual strip work in ***Life in Hell*** *is probably little known to the general audience.*

A pianist remembers the work of Vince Guaraldi, and ***Sesame Street****'s Oscar the Grouch talks about Lucy for a while. But sour notes are repeatedly hit when the camera turns to the Pets.com Sock Puppet, inconceivably included in this tribute. An advertising mascot perhaps jammed in as a sop to a Super Bowl advertiser, the character makes some lame dog jokes and spends later appearances riffing about not knowing exactly why he's there. "It's kind of embarrassing," Charlie Brown might say.*

A few hours later, presses run on the Saturday ***Milwaukee Journal Sentinel****, promoting its Sunday feature on what its reporter thinks the* ***Peanuts*** *kids grew up to be...*

Beyond that first parody in the 1970s — *Mad*'s look at the *Peanuts* characters in their teens, middle age, and elder years — I can't say the concept of the characters "grown up" interests me much. It certainly didn't interest Schulz, or he'd have done it. He's certainly capable of it: In the 1990s, he aged Rerun further to permit him to interact more with the other kids. I suspect he was just interested in seeing what would happen.

(The result, I think, was a character on his way to becoming Schulz' most complicated yet. As the kid who grew up when Snoopy's fantasy world was fully developed, Rerun was demonstrating an active imagination of his own: His raucous "underground comics" of 1999 gave us a taste of what might have been to come.)

Shameless sock-puppets aside, on *Nightline*, I believe it was Groening who had the best answer to folks who just have to know what Charlie Brown grew up to be. Forget the Milwaukee paper's Major League Baseball pitcher suppositions. Obviously, Charlie Brown grows up to draw a cartoon strip about his childhood — and becomes wealthy beyond the dreams of Midas. And he's humble about it.

Saturday night, Nickelodeon runs a pre-final strip Schulz tribute including the delightful, underrated ***Be My Valentine, Charlie Brown****. Also shown is* ***It's Your First Kiss, Charlie Brown****, the animated special which both names and shows (!) the Little Red Haired Girl. Schulz later disavowed the program as non-canonical, and retrospect shows that judgment sound. Whatever the TV public's demands for satisfaction, unrequited love is funnier.*

By the way, trivia buffs, the name of the not-the-Little-Red-Haired-Girl is Heather.

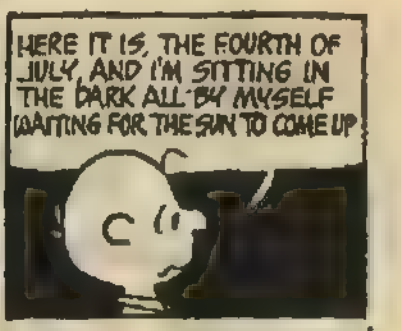
That's a question I heard a lot, as soon as Schulz announced his retirement. "Won't he do a last batch of strips?" "Won't he wrap things up?" "He's got to wrap up the storyline, doesn't he?"

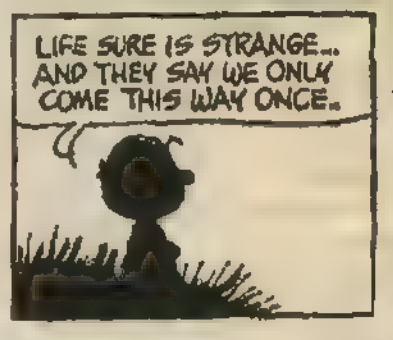
As noted, I still have a lot of trouble understanding the question: Charlie Brown is 8. How do you close the book on an 8-year-old?

Late 20th-century TV and its "final episode" frenzy have foisted a mass expectation for closure on forms that never considered it important before. It's particularly hard to expect it from *Peanuts*, where Schulz seems to have concerned himself less with the big character arc questions these last 20 years — will Linus find security, will Charlie Brown become a winner, *etc.*? — and more with the fun that can be had in the environment the characters together create.

The fact is the oft-repeated questions of when Charlie Brown will get to hit a home run and kick the football have already been answered by Schulz in the strip, to humorous effect. The people asking the question just haven't been reading.

Charlie Brown hit a home run some years back — off a girl who liked him and purposefully threw him a grapefruit. His hit broke her heart. And a wonderful strip just a few months back saw Lucy called inside just as Charlie Brown was preparing to kick the football. She put Rerun in charge of humiliating him in her absence. She returned to find Rerun and Charlie Brown smiling.





And no football in sight.

The most delicious panel in years, done in that subtle Schulz way.

Presses had long since rolled on Sunday comics sections by Saturday night. In a spooky coincidence that will become part of comics-strip lore, most morning-paper readers will read the final Sunday strip not knowing that Schulz passed away the previous evening.

I referred earlier to the journey Schulz sent Charlie Brown on to cope with his recurring baseball visions. It's a doozy. Wearing a bag over his head, Charlie Brown goes into exile — or rather, to camp — where, as "Mister Sack," he's treated with all the respect and admiration that his friends deny him.

Charlie Brown doesn't let this good treatment go to his head — he's just as neurotic as ever. You can change your face and enter a whole new environment but still be followed by your problems — that's a message of countless great works from *Les Miserables* to *The Nutty Professor*. But it's actually a little reassuring when Schulz delivers it: We know success for Charlie Brown may only take a change of scenery — Schulz is right there with *Matthew* 13:57, in the strip at left —and we know success won't spoil Charlie Brown.

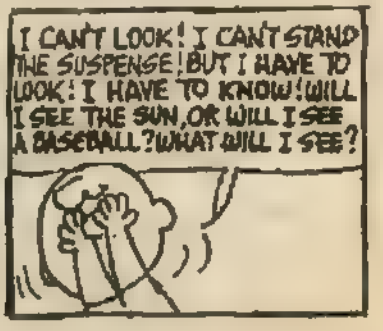
I've omitted the final panel from the final strip in the four-week sequence below. It is a surprising and unique moment in the strip, and it can be found in several reprint collections including Fawcett's *You Asked For It, Charlie Brown* and Holt, Rinehart and Winston's *You're the Guest of Honor, Charlie Brown*. But right now, speaking of ends of journeys and the wonderful trip Charles Schulz invited us on, it feels more appropriate to leave the question open.

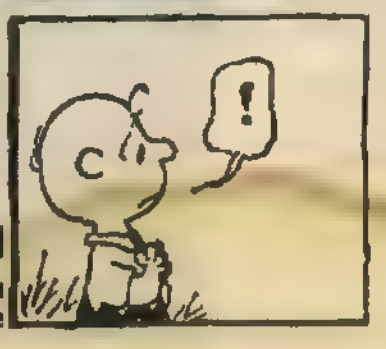
"Life sure is strange," Charlie Brown says, waiting to see what the next day will bring. "And they say we only come this way once.

"What did I come this way for?"

The millions of readers who've loved *Peanuts* over the decades know what Charles Schulz came this way for.

Thanks again, Sparky. We hope your sunrise is everything you expected and more...


I CAN'T LOOK! I CAN'T STAND THE SUSPENSE! BUT I HAVE TO LOOK! I HAVE TO KNOW! WILL I SEE THE SUN, OR WILL I SEE A BASEBALL? WHAT WILL I SEE?



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15 g $14
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20 g, 2" wear left edge, 1" fr/do & sp wear $10
22 fr, chip, heavy spine wear, Superman cameo $ 9
24 g, heavy sp roll, solidity down $6
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27 g, long spine split $8
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23 g (#1) origin issue $24
5 fr, sm pc mag BRHC $5
6 fr but bot 1 fr cvr mg, R Heath-c $3
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18 fr, water stain fr, chips off cover $4

WESTERN OUTLAWS
12 coverless $2
20 g but cds $2

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NN (JON ost) fr, Manvelly cover $5
64 g but cds $5

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5 (#) g - Manvelly cover $8
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KID COLT
10 fr sp & tr at staples; 52-pg issue $
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FRONTIER WESTERS
2 fr - water stain right edge, Manvelly-c, Williamson art $8
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(painting Williamson, Drucker-a $3
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WILD WESTERN
21 fr- Manvelly cover $2
36 fr, Manvelly cover $4
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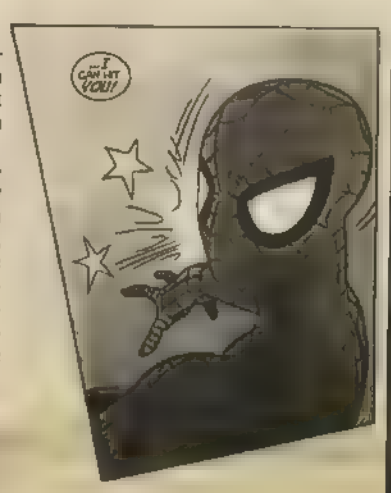

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But I Digress

From Page 62

logues and, instead, reveal character through dialogue and subtext.

And I did this for close to a year. And the primary negative feedback we got about the series was the perceived flatness to the characters. "There's no depth to them!" we were told, repeatedly. I was annoyed and puzzled. Because I knew what made every member of the team tick, and that view informed all my handling of them. But none of that was getting through to the readers, because years of pre-chewed character exposition had gotten the readers used to having the characters — not unlike Clarissa — explain it all to them.

Because there were no endless woe-is-me, here's-my-character word balloons, readers felt the team to be superficial.

But I didn't want to change my writing style. So, instead, I decided to take one issue — just one — and have the characters do nothing *but* talk about what was going through their minds. In trying to conceive a circumstance where such an endeavor would seem natural, instead of contrived, I decided to set it in a psychiatrist's office after a grueling mission.

It seemed reasonable. They were a government organization, and it seemed natural that the government would offer or require counseling services after difficult adventures (whether or not the team needed those services). Naturally, the shrink was Doc Samson. (Why do so many fans write "Sampson?" I don't understand that.) And that issue, *X-Factor* #87, became the single most popular issue of my run (aided and abetted, I should note, by an absolutely stellar pencilling job by Joe Quesada.).

The issue was *so* popular, in fact, that sometimes I wonder whether I wrote any other issues. And it would not have existed, if the fans had not let me know that they felt something was missing from the series.

4) Do the opposite.

Fans will frequently try to figure out what's going to happen next. This can be a tremendously useful guide. If no one comes close to guessing my plans, then I know I'm on the right track. By the same token, if fans *do* figure out where I'm going with a story, then I may wind up retooling it entirely and taking it in another direction, just to catch them flatfooted.

Which titles have I done that with? That I won't tell you. After all, why should you get to know which stories you really *did* have pegged ahead of time?

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705. To the reader who claimed that he had seen, and assessed, the mosaic picture of the Virgin Mary from the Sensations Exhibit based upon a photograph: No one whose exposure to that work was purely through a photo is in a position to make an accurate evaluation. Even the full-color photo in the fancy-shmancy ***Sensations*** *paperback didn't begin to do it justice. The contrast of the shimmering purity of the mosaic image to the crass sexuality around it is what makes the picture work and is totally lost in photo reproductions of it. So, if the exhibit is in your town, go and support the arts and judge for yourself, in person.*

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"THE FUGITIVE" TV series! I need this show videotaped off-the-air, SP speed. Is it airing anywhere in the US or Canada? Help! Jon Strauss, 9372 Tidewater Circle, Huntington Beach, CA 92646 Phone: 714-962-6945

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JEFFREY PIEGARI. said hello to Carmen for you, he said thank you and hopes to see you when you come down to Papa's house.

WANTED: CONTRIBUTORS of articles and art to fanzine on classic film, TV, serial and adventure characters. Jim Main, 439 Chestnutland Rd., New Milford, CT 06776

4005 PERSONALS

DOES ANYBODY want to trade video tapes of TV shows and related? Wisher McBrown, Box 2608, North Hills, CA 91323-2608. lcp@wgn.net

4010 ARTISTS FOR HIRE

WANTED WORK. inks, letters, colors by hand (no cheating with computers). SASE for samples. Artist Box 229, Island Heights, NJ 08732 Affordable rates. Pro experience

4020 EVENTS/CONS

INDEPENDENT PUBLISHER will split booth, $550 each, at San Diego Comic-Con International, July 20-23. Serious only! Sample comics and SASE to: Sean, PO Box 2485, Rancho Cucamonga, CA 91729-2485

4025 EMPLOYMENT - POSITION OPEN

OUTSIDE FIELD sales representative Diamond Comic Distributors, world's largest distributor of English language comic books and related products, has an opening for a Chicago based Field Rep. Diamond Field Representatives spend approximately 75% of their time visiting the top 2,500 customers in their assigned territory. Also visits other types of retailers to promote comic awareness and increase sales represents Diamond at trade shows etc. Customer service and, or sales experience and relevant product knowlege required. To apply, mail or fax resume and cover letter including salary requirements to DCD, Attn: Outsales, 1966 Greenspring Dr. #300 Timonium, MD 21093 Fax: 410-560-7148

4050 SMALL PRESS FOR SALE

SPARKY SAYS: Snowed in? Rained out? Spend the day reading great cartoon stories. Free catalog. SASE. PO Box 304, Valparaiso, IN 46383. Cyberdogs e-mail. paradisevalleycomics@yahoo.com

DEMONS OR The Mist new book Spring 2000 books 1, 2, 3, all three for $3. Send to Double Edge Publishing, PO Box 137 Bohemia, NY 11716.

MEMBERSHIP DRIVE! Do you do your own photocopied or B&W comics? The United Fanzine Organization might be right for you http://www.geocities.com/SoHo/3018

SEE ONE of your favorite artist and writers of this century, not the last. Joseph Gilbert Thompson, Maveric Comics, Inc. Studios. Who else, nuff said

TALES OF the Energons #1 thru 5 for only $3 ppd. Send to: Sherman Burnett, 210 Wayne St., Monticello, KY 42633. Send SASE for catalog.

AXEL AND Alex "Monsters Among Us" parts one thru three now available $2 each ppd. From Terry Flippo, 205 Breezewood Ct., Mt. Airy, MD 21771.

C.R.O.W.BAR9 ISSUE, 2 of 3 Earth's Last Chance for Survival 24-pgs. No ads/ wrap-around covers Send $3 ppd. to: Red Bullet Comics, PO Box 5079, Wayland MA 01778

THE PACT- I give you quality, and you support my work. It's as simple as that. Maveric Comics Inc. Studios Joe 6142 Torresdale Ave., Philadelphia, PA 19135

4051 SMALL PRESS WANTED

WANTED- TALENTED individuals to contribute comics, art fiction, and articles to long running small press book. Jim Main, 439 Chestnutland Rd., New Milford, CT 06776

4101 ARCHIE, WANTED

BUYING ALL Archies. Solid G/VG Paying $1 at 12¢ cover $2.50 at 10¢ cover plus giants [illegible] titles More $ for better. Richard. 916-568-7711 E-mail rrpquixote@juno.com

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4122 COMIC COLLECTIONS FOR SALE

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1200 DC- 230 Marvel, (1958-1976) 95% Super Hero $2,795 postpaid. (Gumie is $7,500) act now!!! Kurt 209-825-0479.

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10,000 BOOKS for sale, 80% are 50¢ and $1 ea. books. Look for me at Megacon in Orlando Mar. 31- April 2 Table #512 Free $5 book bring ad

SELLING MY collection. 150 assorted comic books VF/NM, $33 ppd. Harold Wandke, PO Box 521172, Tulsa, OK 74152 E-mail: HWandke@aol.com

OVER 50,000 comics Silver Age to present for sale. For more info contact Dave Pfeil PO Box 414, South Cairo, NY 12482 or dndcomic@aol.com

COMIC COLLECTION sale, bargain prices. Marvel, DC, Independent, Horror. Excellent conditions. Fantastic Four No 1. Robert Wong, 212-964-7680, 12pm-6pm, Monday-Sunday.

4123 COMIC COLLECTIONS WANTED

$350,000 SEARCH for quality comic book collections. Buying most everything from 1933-1972. Serious buyer. Rick Semowich, 56 John Smith Road. Binghamton, NY 13901 607-648-4025.

WANTED FR-6 affordable copies TV comics, My Love Our Love Story Marvel monster reprints. Send lists. K. Salvio, 427 Weaver, Greensburg, PA 15601. bennans@aol.com

BUYING COLLECTIONS of modern comics. I'll buy anything if the price is right. E-mail me with what you have. Mike at todasco@yahoo.com

I WANT collections of modern comics- dealer overstocks, too. Will pay up to ten cents per book. E-mail me with what you have todasco@yahoo.com

4128 DARK HORSE FOR SALE/ WANTED

DID DARK Horse ever publish the Sterenko graphic novel "Red Tide"? Phil Skala, 13133 Murdock Terrace, Eden Prairie, MN 55347.

4130 DC, FOR SALE

CATWOMAN TPB, "Her Sister's Keeper", Newell, Birch & Blair, 1992, VG. $7 ppd. Ron Schwartz, 2031 Paseo Olivos Ct., San Jose, CA 95130.

100 MOSTLY DC comics for $30. They are from the 80s and 90s. Send money to: Jim Seeber, 3420 Rork Road, Hastings, MI 49058. Thanks.

WONDER WOMAN #1 signed by George Perez $10. Robert Loy, PO Box 42001, Charleston SC 29423-2001. Please add $3 for postage.

1958-1978 35-45% below Guide!! Batman, Detective Superman, Superboy, Action, Adventure, etc. 209-825-0479 Kurt, 810 Wentworth, Manteca CA 95336.

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4130 DC, FOR SALE

PREZ #1 30613 Sept. 1973 18-Year Olds Vote For President. mandev26@aol. Devitt, PO Box 217, Salisbury Mills, NY 12577

FLASH 1960S #124 VG+, #125 VG+, 126 VG+, $20 each, #129 VG+, $60, #130, 131, 132, all VG+, $18 each. JKRPN@aol.com Attn. Bill K.

FLASH 1960s, #114 VG, $30, #115 VG, $25, #116 VG-, $20 #118 VG, $25; #120 VG, $25 plus postage. JKRPN@aol.com Attn: Bill K.

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JACK KIRBY! Explore the 4th World New Gods, etc. Big list. Send 33¢ stamp, specify list. Bill Nereson, 8064 James Ave. N, Brooklyn Park, MN 55444

25 ASSORTED Swamp Thing, $12; 25 assorted Demon, $12, 25 assorted Lobo $12, 25 assorted Batman, $12. Todd Franks, 5284 St. Rd. 50, Webster, FL 33597

WEIRD MYSTERY, 1 NM, $35, Challengers of Unknown, 12 FN+, $85; 9 VG, $50; 10 VG+, $65, Blackhawk 151 FN+,$25. Fred 201-864-2252

SHOWCASE #24- #104 for sale. Please send SASE for list of grades and prices. Tom Kelly, PO Box 97, Eastanollee, GA 30538

MOST ISSUES of Robin, Azrael, Nightwings, Shadow of Bat, Lotdk, Batman advs. Please send SASE and want list. Tom Kelly PO Box 97, Eastanollee, GA 30538

PLOP COMPLETE except #21 and #24, $85 postpaid. Jeff Olson, 7779 24th Street North, Oakdale MN 55128. Jbaolson69@hotmail.com

HOUSE MYSTERY #77 Aug. 1958 VG $12. Send want lists. Ray Olivieri, 33 Highland Ave., West Seneca, NY 14224. 716-675-8469.

4131 DC, WANTED

LOOKING FOR Sugar & Spike #79 through #85 in strict NM condition. Willie Costello 176 Park Lane, Trumbull, CT 06611 E-mail wjccpamst@aol.com or fax 203-268-1047

UNRESTORED DC Silver Age keys. CGC slabbed 9.0 or better wanted by collector. Send details. Fax. 718-646-0211 Bill Yawien, 2625 Emmons Ave. #3-B, Brooklyn NY 11235.

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DC SPECIAL 2, 3, DC wanted 2, 3, 5, 7, DC Superstars 7, 10, Best of DC Digest 49, 58. L. Florio, 157 E. Church St., Bergenfield, NJ 07621-1831.

WANTED OUR Army At War Nos 104 and 105 in good to very good condition. Send price to: Mike, 2613 Charleston Rd, Spencer, WV 25276

WANTED BATMAN #251 strict VF/NM, prefer NM. Bryan Rawlins, 619 Hyden Court, Lexington KY 40505.

4140 DELL/GOLD KEY/WHITMAN FOR SALE

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TARZAN 138 VF, $17.50, 151 F/VF, $12.50, 155 VF, $20, 174 VF, $10, 175 VF, $10; 177 VF, $10. Jim Forte 800-594-3837. http://www.grt.com

SCOOBY-DOO! Charlton, Archie & DC also. Send 33¢ stamp for list other Hanna Barbera titles, ask. Bill Nereson, 8064 James Ave. N. Brooklyn Park, MN 55444.

POPEYE 55, 76-80, 86. Quick Draw McGraw, 1961 $5. Yogi Bear, 1963 $11. Leroy Hamilton, 9824 S. Western, PMB 160 Evergreen Park, IL 60805 hamilt@aol.com

BRAND NEW 28 years ago Bugs Bunny and Rocky #3 with Wayback Machine and spies. Slight tanning, $25 postpaid. Robert, 858 Tarpon, Wyoming, MI 49509

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4141 DELL/GOLD KEY/WHITMAN WANTED

I DREAM of Jeannie #2, any condition. David Dellario, 860-585-7400 days, 860-584-8941 eves.

4150 DISNEY, FOR SALE

DISNEYS! Miss any issues? Complete Gladstone, plus most Dells, Whitman, GK. 16-page listing for two stamps. Dan Lewonczyk, 29 Markwood, Manchester, CT 06040. 860-643-0453.

DISNEYS! MISS any issues? Complete Gladstone, plus most Dells, GK, Whitman's. 16 page listing for two stamps! Dan Lewonczyk, 29 Markwood, Manchester, CT 06040. 860-643-0453.

4160 EC, FOR SALE

TALES OF Terror Annual, 1953, tape inside front cover, square, tight, nice pager O/W FN, $310. Panic #3 FN, $40; #8 FN, $30; #10 VF-, $65. Richard 413-477-6971.

MAD #6 FN+, $425; #12 VF, $350, #13 FN, $105; #17 VF, $225; #19 VF-, $210; #20 FN-, $95. #21 VF-, $215 Richard 413-477-6971

4161 EC, WANTED

EC HARDBACK sets needed, prefer used romance and crime volumes. Please write K. Salvio, 427 Weaver, Greensburg, PA 15601 bennans@aol.com

PRE-TREND, ALL titles, lower grades. Call David Delano days 860-585-7400 or nights 860-584-8941

SEEKING EC hardcover sets crime suspenstories and new direction set #2. Eric G. Blackmore, 863 Yel. Rd., Lewisburg, TN 37091 931-359-2135 blackhawk@tnets.net

4180 FOREIGN, FOR SALE

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FAWCETT MINIATURE 1946 "Captain Marvel and the Horn of Plenty", VG/Fine, $35 postpaid. Inquire 716-882-2875. Donald Whyte, 46 Greenwood Place, Buffalo, NY 14213-1424.

4181 FOREIGN, WANTED

"CRUMB ALLESSANDRINI, Marjorie, 1974, from The French "Graffiti" series, published in Paris by Albin Michel. Thanks Eric Morey, PO Box 322, Woodacre, CA 94973-0322. 415-488-0649

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4210 MARVEL/TIMELY, FOR SALE

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DEFENDERS 1 $50; Marvel Teamup 1, $85, Marvel Feature 1, $70. All are Mint condition. 414-546-1398. Greg Krolikowski, 3313 S. 78th St., Milwaukee, WI 53219.

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50% OFF Dracula 1-70 plus 5 Giants books, $552.50. Sell $275 plus postage. All real nice books. 606-283-2356 Jack Cason, 9 Lakeshore, Florence, KY 41042-9790.

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NEED CLASSIC X-Men #20, 32, and 40-110 in strict NM, buy or trade. Selling comics too! Dave Pfeil, PO Box 414, South Cairo, NY 12482 or dndcomic@aol.com

AMAZING FANTASY #15 and/or Applewood books reprint H.B. w/rings and C.D. A.SpM 1-4, 6, 11-14, 16, 129 lower grades preferred. Raoul after 1PM only 1-505-471-8689.

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4220 SCIENCE FICTION/HORROR FOR SALE

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4240 UNDERGROUND, FOR SALE

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GRIM JACK original series still available at original cover price. Issues 1-10 for $12.50, I pay postage. Keith O'Brien, Box 71, Mesa, AZ 85211

MUSICOMICS #51: The City, The Beach- Easy Country, A Girl, A Guy-A Back Porch Love Song. "Nobody." Musicomics, #1-51, 5/$3. 123 Elm, Hatfield, MA 01038.

MATT'S PICKS, Forthcoming: Darklight, Echo, Far West, Go-Girl, Jack Staff, Kin, Pakkin's Land, Poland, Lucifer Shock Rockets, Spookgirl, Rumble Girls. 123 Elm Hatfield, MA 01038.

HUNDREDS OF colour indpendents, black and whites. VF-M, below cover price. Postage $1 refundable, and free future misc lists Lukas, 250 Jarvis St. #1002, Toronto, ON Canada M5B-2L2

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ZOT! ECLIPSE #33, #35, #36. Ralph Snart Adventures, New, Vol. III $3. Volume V $5. Information: Howard Michaels Jr., 706 North Cottage, Mercer, PA 16137 5310.

CEREBUS #'S 10, 11, 15, 22. Graphic story magazine #'s 8 and 10. Phil Gelato, 3936 Vernon Ave., Brookfield, IL 60513.

4260 WESTERNS, FOR SALE

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4261 WESTERNS, WANTED

HOPALONG CASSIDY #4, 58, 62, 67, 75, 78, 88, 90, 97, 105-106. Western Hero 77, 85. Steve, 1675 W. 9th St., Apt. 6G, Brooklyn, NY 11223. 718-266-2004.

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BATMAN #1 FA-GD, $4,600, #2 VG tape on spine, $2,075. John Baklund, 21051 H. Drive North, Marshall, MI 49068. 616-781-2299

MARVEL TALES #100 Fine, $173; #101 Fine+, $200; Gay Comics #25 Fine+, $70. John Baklund, 21051 H Dr. North, Marshall, MI 49068. 616-781-2299.

SUPERMAN COLLECTORS only Action #7 VG restored by Matt Wilson, $3,000. May take cash plus trade. Richard Starr 304-768-6523.

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LITTLE IODINE #18 (NM-) $15, #25 (NM) $18, #26 (NM-) $16, #27 (VF-) $10, #28,29 (NM) $16 each. mandmcassidy@mediaone.net

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RANGERS F.H. #39-VG, 42-VG, 56-VG, 64-FN, 65-FN, $25 each. Blackcat Western 16-GD, $17; 16-FN, $40. More. Tom, Box 143, Allenford Ontario Canada N0H 1A0. 519-934-3219.

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ANY CARL Barks fans who want the lithographs from Another Rainbox? I'll trade them for old comics. Frieta 16279 Laurie Ann, Redding, CA 96001. E-mail: flfrieta@iwon.com

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JLA #1, X-Men #1, need covers only. Flash #123, Showcase #34, Sensation #78, Hos #9, JLA #4, #5, need covers only. Bob Ranken, 25012 Wiley Canyon Rd., Newhall, CA 91321.

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LOOKING FOR Sugar and Spike (Sheldon Mayer) original art. Willie Costello, 176 Park Lane, Trumbull, CT 06611. E-mail: wjccpamst@aol.com or fax 203-268-1047.

LOOKING FOR original art pages from Aquaman #49 through #56 (1962 series). Willie Costello, 176 Park Lane, Trumbull, CT 06611. E-mail: wjccpamst@aol.com or fax 203-268-1047.

LOOKING FOR original art pages from Brave and Bold #181 and #182. Willie Costello, 176 Park Lane, Trumbull, CT 06611. E-mail: wjccpamst@aol.com or fax 203-268-1047.

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FRAZETTA JOHNNY Comet daily wanted. Send info to Robert Pistella, 9000 Ivybridge Crossing, Richmond, VA 23236 r.pistella@aol.com

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CATWOMAN TPB, "Her Sister's Keeper" Newell Birch & Blair 1992 VG $7 ppd. Ron Schwartz, 2031 Paseo Olivos Ct., San Jose, CA 95130

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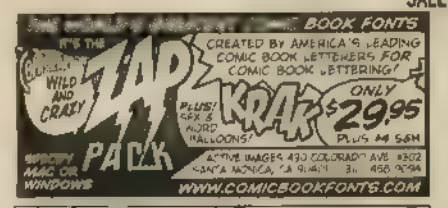

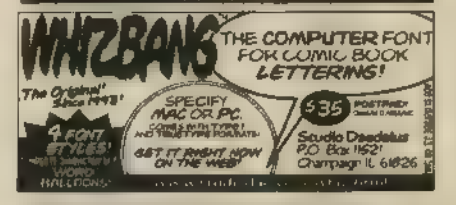

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BUYING DETECTIVE, Mystery, Science Fiction, Fantasy, Horro, Hero and similar genre magazines before 1960. Also Science Fiction paperbacks- all years. Bowman, Box 421013, Indianapolis, IN 46242 1 317 848 9507

BUYING PULPS! All kinds! Argosy! Adventure, Weird tales All-Story, Famous Fantasy, Fantastic. Send me your sales lists. James Doylakos, 2221 W Lawrence, Chicago, IL 60625-1903.

HERO. HORROR. Detective & Spicy. Will pay more for high grade and key books. Chris Ticknor, 3400 Eisenhower Rd., Columbus, OH 43224 ctick@aol.com

4450 MAGAZINES, FOR SALE

PLAYBOYS AND Penthouses for sale, as low as $1 each (shipping extra). Send $1 for list to: World of Comics, 2133 South Ridgewood Ave. South Daytona, FL 32119

GRAPHIS MAGAZINE special issue: Art of the Comic Strip (72/73, strips, comic books, undergrounds, etc., five pages Little Nemo in color, etc.) $20 postpaid. 215-627-7258.

SF MAGAZINES: Analg, Omni, Asimov, F+SF, Bradley's Fantasy, Animation, Sci-Fi Channel, comics interview, Mad. Long SASE or hasshin@tiac.net Magazines, PO Box 5121, Manchester, NH 03108.

SPY 13 issues from 1988-90 $30. Overstreet's FAN 1,2,4,7 $10. Apple Pie #4 $5. A Watson, 3030 Buchberger Wisconsin Rapids, WI 54494

PENTHOUSE, PLAYBOY Club Viva Eros Playgirl, Chic, Playboy Special Editions, People, Stereo Review Mad, Circus, Real West, Preview, others. 1- 33¢ LSASE, CDF, Box 113, Jonesboro, IL 62952.

SIXTH YEAR! Destiny, Vampire Mermaid, comics, video audio, photos, model kit, etc. Debbie D. 5 times year. Scary Monsters, 348 Jocelyn Pl., Highwood, IL 60040

4450 MAGAZINES, FOR SALE

ATTENTION RACING fans! Long Beach Grand Prix program dated Sept 28 1975 VG condition. $25 postpaid John Atwater, 5720 Napa Ct., Alta Loma, CA 91701-1934

4451 MAGAZINES, WANTED

CASH FOR adult magazines featuring black females. Black Tail, Mocha Players, etc. Call or fax 573-335-3928 after 4pm Andrew, POB 1931 Cape Girardeau MO 63702.

FLING, GENT, Playboy NSS (Voluptuous Vixens #1, Playmate Review), Hawk, Buf, Swinger, Tight, etc. I'll buy or can trade. Polwort, POB 5152, St. Louis, MO 63139

CASH FOR adult magazines featuring black females. Black Tail, Mocha, Players, etc. Call or fax 573-335-3928 after 4pm, Andrew, POB 1931 Cape Girardeau, MO 63702

TRYING TO recapture my misspent youth. Need 1970s issues of Modern Man to do it right. Thanks. Robert Loy, PO Box 42001, Charleston, SC 29423

LOOKING FOR issue(s) of Cracked magazine featuring a parody of The Beauty and The Beast TV show. Melissa Baird 53 Trenton Hwy, Dyer, TN 38330-4230

BEAT, BEATNIK, Hippie, Drug stories in Crime, Confession, mens magazines. Also writing by Kerouac, Corso, Men's mags. Christopher, 17101 135 PL SW, Vashon, WA 98070.

WARREN VAMPIRELLA #1 (1969) wanted in nice shape, Fine or better. Paying top dollar. Call 517-348-4992 or E-mail lion@freeway.net

WANTED BADLY- back issues of "Gear" Magazine. Need December 1999 issue and March 2000 issue. Contact Jerry Skaggs, 103 Southside Ave., Campbellsville, KY 42718.

4452 SCIENCE FICTION, FOR SALE

MOORCOCK'S ELRIC of Melnibone, 1977 illustrated limited artist signed edition, $100. Vanishing Tower, 1981 collectors edition, unsigned, $75. Evans, 1237 2145 Drive, Eckert, CO 81418.

"SCIENCE FICTION: The Gernsback Years" index/ summary of 1,835 stories from 1926- 1936. Hardcover, shrinkwrapped, $55 ppd. Gary Skinner, 2991 Courtright Rd., Columbus, OH 43232.

4600 REPRINTS, FOR SALE

THE GREAT Superman Book (softcover) VF, $20. Greatest Batman stories ever told (softcover) NM, $20. Stooges scrapbook, $20. Thomas Hof, Box 2935, St. Louis, MO 63130

4600 REPRINTS, FOR SALE

DAREDEVIL #One July 1941 Lev Gleason black and white copy $6 plus $3 P&H Ray Olivieri, 33 Highland Ave., West Seneca, NY 14224, 716-675-8469

4601 REPRINTS, WANTED

STEVE CANYON- Need KSP issues 13 and 25. Damma Exite Jeff Plackemeier, 1108 Hall St., St. Charles MO 63301 314-589-3084. japlack@netzero.net

4610 PORTFOLIOS/POSTERS FOR SALE

GEN. 13 chromium poster signed (in person) by J. Scott Campbell, $20 Mint, mailed flat. Bryan, 4257 Lester NE, Grand Rapids, MI 49525. E-mail dilbert@aol.com

4611 PORTFOLIOS/POSTERS WANTED

WANTED MARVEL Press posters from 1980s. Zeck Punisher Art Adams X-Men Wolverine. Top dollar for Mint rolled copies. No pinholes. Justin Porter 909-335-0911

4630 TRADING CARDS FOR SALE

1990 SKYBOX Premiere basketball unopened waxbox, $19.95. 1991 front row basketball set, $8.95. Scarce Eagle Collectibles, 3338 Appel Rd., Bethel Park, PA 15102. 412-831-3989

ADULT CARD blowout 100 cards, $7.50 postpaid; 500 $25. Jeff Olson, 7779 24th Street North, Oakdale, MN 55128. jlbaolson69@hotmail.com

PHANTOM MENACE oversize chromium from collector tins. Trade #103 for #2, 4 or 5 retail foils needed. Jeff Olson 7779 24th Street North, Oakdale, MN 55128. jlbaolson69@hotmail.com

WACKY PACKAGES: selling original series singles. We can help you complete your collection. Please write with SASE. Fred Kotsabogan, PO Box 5156, Long Island City, NY 11105-5156.

X-FILES SHOWCASE Star Wars Galaxy I, II sets, $15 each postpaid. Shi I, X-Men Chrome, Lady Death II, $20 each postpaid. Michael Rose, 28239 Thackeray Ave., Hayward, CA 94544.

MIKE PLOOG 90 card set for $8 ppd. R.C. Boyd, PO Box 68, Davenport, VA 24239. meamrod@hotmail.com

4631 TRADING CARDS WANTED

WANTED STAR Trek 1967 Leaf cards NM/MT, 1 $40, 11 15, 18, 56, 66, 72, each $25. 254-634-4902 David Curtis, 1806 Sycamore, Killeen, TX 76543

TRADE- AH, My Goddess Metal cards, Anastasia Chase cards Marvel VS Wildstrom Parallels. Edward Moriarty, PO Box 4595, Oakbrook, IL 60522-4595. E-mail nonsportbuff@aol.com

WANTED: NON-SPORT cards from 30s and 40s. Will buy or trade. Write: Charles Johnson Gibbon MN 55335

WANTED BATTLE Star Galactica, Wonder Bread cards, singles #1 3 19, 22, 24, grade N/Mint, no oil stains. Tom DeStefano, 7629 W. Norridge St., Harwood Heights, IL 60706.

WANT TO trade DC and Marvel chase cards. Send want and have lists. Charles Johnson, Box 45 Gibbon, MN 55335

4660 MISCELLANEOUS, FOR SALE

STATE DUCK Stamp 1988-1997 for sale at face value plus $1 each. Free list. 254-634-4902 David Curtis, 1806 Sycamore, Killeen, TX 76543

BASEBALL PLAYERS 600 different unused stamps 1990 with unused album $14.95. Eagle Collectibles, 3338 Appel Rd., Bethel Park, PA 15102. 412-831-3989

1950s-1990s non-sport sets, singles, packs, wrappers, boxes. Also vintage comics, sports cards, monster/horror/sci-fi mags. For lists and info phone 618-398-2673.

ATLAS BATTLE #42 $4 Journey into Mystery #57 $10, Harvey Dick Tracy #94 $10. $3 postage. Leon 1305 Denbright Rd., Baltimore, MD 21228. 410-744-6494.

MADS. FINE or better $100 each. #14, #15, #16, #17, #18, #19, #20, #21, #26, #27, #28, #29. John Fawcett, Box 1156, Waldoboro, ME 04572.

VISIT US at: http://www.crossroadcollectibles.com Godzilla, comic books, Anime, toys, CCG cards soundtracks

WIZARD 1/2 except 21-41 & 63, $5 ea. 1/2 P&H $3. 3/4, P&H $4, 5 or more ppd. Frank Mahler, POB 1809, Brookings, OR 97415.

COMIC BOOKS, old Sunday comic strips, original TV network glossies, movie memorabilia, worldwide post cards, old paper ads, miscell. paper. Joe Garland, PO Box 670, Vista, CA 92085-0670.

GREEN LANTERN: Two different promotional pinback buttons. Great collectible. Both at $6 ppd. Also, scarce promotional Blackhawk button, very sharp at $4 ppd. E-mail. p1252mkb@aol.com

4660 MISCELLANEOUS, FOR SALE

SPORTS CARDS & memorabilia collectors. Buy and sell with the biggest and best collectors in the world. Place your classified ad in Sports Collectors Digest. 40,000 weekly readers. The hobby's oldest, most respected magazine. We are the "bible" of the industry. Bonus: Your classified ad also goes up on the Internet at no additional charge! Call today 800-942-0673

WALLY WOOD Rare LPs. Around World 80 Days, 20,000 Leagues, War of Worlds, $25 ea. Frazetta LPs. 303-424-8762. Gemmell, POB 740982 Arvada, CO 80006 seagem@mstg.net

VIDEOS $8 and under. Batman, Flash Gordon, Masked Marvel, Zorro, Dick Tracy, Avengers, Fumanchu, SF, westerns. Blake Long, 9113 Beulah Church Rd., Louisville KY 40291

SANDMAN PROMO: "The Dream Hunters" 8-page, full color promotional brochure by DC Comics. Beautiful. Special for Gaiman fans at $3.50 ppd #8176. E-mail p1252mkb@aol.com

RED SONJA #1 (1976) Near Mint at $8 ppd. Also, several Marvel hardcovers like new below original cost. Just ask. E-mail. p1252mkb@aol.com

X-FILES BLOOPERS and "gag reel" video. Includes behind the scenes footage, music videos, promotional spots and more. Full color case. $18 ppd. redtna@aol.com

MISS FIRST- Run of "Perfect Blue"? Box the tape (VHS). David Hissong, 17931 New Gambier, Mt. Vernon, OH 43050

SIXTH YEAR! Destiny, Vampire Mermaid, comics, video, audio, photos, model kits, etc. Sexy scream queen., $2 brochure. Debbie D. 1657 Fairway 106, Jenkinstown, PA 19046.

DOONESBURY PRINT for sale. Limited edition, signed. Robert Farney, PO Box 341071, Milwaukee WI 53234 414-546-4627 rfarney@execpc.com

FUNNY FACE drink Injun Orange unopened pack. Mint, $450, or trade for Chinese Cherry unopened pack. Marc, 516-829-8376 till 10:30 pm EST. marctsimon@netscape.net

4661 MISCELLANEOUS, WANTED

FRANKLIN MINT items. Star Trek, Die-Cast cars, porcelain statues, pewter pieces, advertisements. Also Danbury Mint. Jim Crane, 15 Clemson Ct., Newark, DE 19711 302 738-6031.

WANTED SUPER Powers MOC, Aquaman, Batman, Brainiac, Green Lantern, Robin, Superman, DeSaad. Firestorm, Green Arrow, any half-card. Hal Reed, 320 Parkshore Dr., Columbia, SC 29223

FREE CLASSIFIED WORD ADS

For Comics Buyer's Guide Subscribers!!!

Classifieds are a great place to advertise if you want to buy or sell comics, and now CBG subscribers can place classified word ads for **FREE!**

This offer is limited to CBG subscribers only. You can place one ***FREE CLASSIFIED*** ad in every weekly issue of **COMICS BUYER'S GUIDE** until this offer expires. These ads must be 25 words or less and fall under the available classifications listed below. Free classified ads must be submitted on the original free ad form you will find every week in **COMICS BUYER'S GUIDE.** Send in one ad every week, but send no money, these ads are absolutely ***FREE!***

Classifications Available For Free Ads

4050 Small Press, For Sale
4051 Small Press, Wanted
[illegible] For Sale
4101 Archie, Wanted
4110 Black & White, For Sale
4111 Black & White, Wanted
4120 Classic For Sale
4121 Classic Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4128 Dark Horse Wanted, For Sale
4130 DC, For Sale
4131 DC, Wanted
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4190 Harvey For Sale
4191 Harvey, Wanted
4200 Humor/Funny Animals, For Sale
4201 Humor/Funny Animals, Wanted
4204 Image, Wanted/For Sale
4207 Malibu, Wanted/For Sale
4210 Marvel/Timely For Sale
4211 Marvel/Timely, Wanted
4220 Science Fiction/Horror, For Sale
4221 Science Fiction/Horror Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant/Voyager, Wanted/For Sale
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age Wanted
4310 Silver Age, For Sale
4311 Silver Age Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted
4400 Original Art, For Sale
4401 Original Art Wanted
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books General, Wanted
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For [illegible]
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, [illegible]
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties/Toys/Games, For Sale
4701 Novelties/Toys/Games, Wanted
4720 Video Games, For Sale
4721 Video Games, Wanted
4800 Fanzines For Sale
4801 Fanzines, Wanted
4900 Newspaper Strips, For Sale
4901 Newspaper Strips, Wanted

REQUIREMENTS FOR FREE CLASSIFIED ADS

- Free classified offer is available to **COMICS BUYER'S GUIDE** subscribers only.
- One free classified ad per subscriber per week.
- Free classified ads must be submitted on this original form. There will be a new form in each issue. **NO PHOTOCOPIES WILL BE ACCEPTED.**
- Free classified ads must list only specific comics and related items you wish to buy, sell or trade. See the available classifications listed on this page.
- Sorry . . . we cannot accept ads for price list or want list solicitations.
- Free classified word ads must be 25 words or less including any name, address & telephone number. Those ads running over the 25 word limit are subject to editing and/or rejection.
- Free classified ads are not transferable

NEW

At your request, we are now offering you the option of having your ad run for 3 additional weeks (total 4x's) for only $5.00. SAVES. Postage and you will no longer need to send a coupon each week.

Please print and punctuate

Classification #_____

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25

Make sure your address is listed above exactly as you wish it to appear in the ad. When post office box number is used, we require your complete name and street address below for our files.

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Address _____

City _____

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Advertising deadline is every Tuesday at 4:00 p.m. CST

Mail to
COMICS BUYER'S GUIDE
Dept. CX, 700 E. State Street
Iola, WI 54990-0001

4661 MISCELLANEOUS, WANTED

NICKELODEON CARTOON "Real Monsters" also Nickelodeon Magazine with articles on "Real Monsters", "Wild Thornberrys" Write Charles Kline, PO Box 791, Cleveland, MS 38732.

TRACI LORDS calendars for 1990, 1991 and 1992. State price and condition. John Mimikos, 856 Morrow Street, Staten Island, NY 10303. Fax. 718-815-9543.

YEAH #2, Star Wars mixed up Droids Ashcan Eightball 1 & 9, Comics from Mars 1. Don Walsh, 823 Buchanan St., Alexandria, VA 22314-2105. 703-548-5742.

PHILADELPHIA AREA dealer looking to buy collections of vintage sports cards. 215-947-3498 after 6.

OH MY brain hurts for Monty Python obscure items. I will pay top dollar for items needed. Steven Silva, 2211 Sylvan Ct., Kissimmee, FL 34746. 407-343-1480.

BIRTHDAY GIFT needed for Dad! 1930 license plate from either Washington, Idaho, or California wanted. John Atwater, 5720 Napa Ct., Alta Loma, CA 91701-1934.

JONNY QUEST memorabilia from the 60s. Posters, comics, toys, etc. Send info and prices to John Atwater, 5720 Napa Ct., Alta Loma, CA 91701-1934.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: cbg@greenmodels.com website: http://www.greenmodels.com

THE BEASTLORD: Yaquinto 1979 mint Wizardry and Warlare game. Two to four players. $24. $5 P/H. Gernert, SHV, 2110 Payne St. #11, Louisville, KY 40206.

MATRIX SPACE Ghost, tons of toys and figures. Preorder upcoming figures. Great deals on recent releases. Visit our store at http://www.thecomicbox.com/store/

SUPERIORITY: YAQUINTO 1981 Invasion of Europe game for two players. Level one. Mint $15. $3 P&H. Gernert, S.H.V., 2110 Payne St #011, Louisville, KY 40206.

ARMOR AT Kursk: Task Force. 1979 Mint Russian front, simple role play game, $15. $3 P/H. Gernert, SHV, 2110 Payne St., #011, Louisville, KY 40206.

THE LAST Starfighter: FASA 1980s Mint space combat game, ages 12 and up, $15, $3 P&H. Gernert, S.H.V., 2110 Payne Street, #11, Louisville, KY 40206.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MARVEL FAMOUS cover & chaos! Comics Action figures, die cast vehicles, resin statues, games and more! Available online or call 1-888-248-1821 Http://www.bolsarivercollectibles.com

THE VERY first ten Life Magazines. 1936: has Hitler Issue #4, all Fine condition, $500. Steve Berdy, 159 Sherman, Newark, NY 14513. 724-748-4980.

MUSKETEERS: Task Force 1980's Mint 17th Century swashbuckling game. One, two, three players, $15. $3 P/H Gernert, S.H.V., 2110 Payne St., #011, Louisville, KY 40206.

SUPER POWERS Super Mobile, MIB, $35; Lex-Soar 7, $20, Kalibak Boulder Bomber, $30; Star Trek officers set, MIB, $25. Joseph, 714-772-1456.

FUNNY FACE drink Injun Orange unopened pack, $450, or trade for Chinese Cherry unopened pack. Mint. Marc, 516-829-8376 till 10.30pm EST. marctsimon@netscape.net

SUMO/SUMO Basho metal lunch box (no thermos): $15. 7X 10 inches with handle. 1998 accoutrements. Gerald Knutson, 1565 E Lake Bluff, Shorwood, WI 53211.

HERCULES & Pegasus (1997) Battle pack with spinning axe, club, shield. Mattel #16887 unopened box. NM $20 postpaid. Geoffrey Mahfuz, 30 Phebe, Lowell, MA 01854.

COCOA PUFF wind-up tin train (beautifully illustrated) premium, $150. Steve Berdy, 159 West Sherman Ave., Newark, NY 14573. 724-748-4980.

GREEN RANGER Auto Morphin Power Ranger $10. Wolverine X-Men Projector figure $15. Unopened packages. Postpaid. John Atwater, 5720 Napa Ct., Alta Loma, CA 91701-1934.

JAMES BOND original "Octopussy" poster, Mint condition, rolled, $90. Steve Berdy, 159 West Sherman Ave., Newark, NY 14513. 724-748-4980

4701 NOVELTIES, TOYS, GAMES WANTED

SUPERMAN WANTED! Please make my March 4th birthday a super one! Sell me your older Superman items! superdf62@aol.com Danny Fuchs, 209-80 18th Avenue, Bayside, NY 11360

MYSTERY MEN action figures (Mr. Furious and Bowler). Send price to Troy Hickman 3200-A South 9th Street, Lafayette, IN 47909 E-mail. holeycrullers@hotmail.com

ORIGINAL AVENGERS boxed set of action figures. Send price to Troy Hickman, 3200-A South 9th Street, Lafayette, IN 47909 E-mail. holeycrullers@hotmail.com

4701 NOVELTIES, TOYS, GAMES WANTED

SAN DIEGO Zoo souvenir map and postcards wanted from 60s. Please contact with price and info. John Atwater, 5720 Napa Ct., Alta Loma CA 91701 1934.

4800 FANZINES, FOR SALE

WITZEND #1 through #10; #9 W.C. Fields issue. All ten $100 postpaid. Robert Tilp, 120 South St., Manorville, NY 11949. 516-878-8707

OLD-FASHIONED Fanzine fun. Maelstrom #7 now on sale. 25th Anniversary issue, 40 pages, only $3 postpaid. Russ Maheras, 144 Morgan Place, Highwood, IL 60040

GOLDEN AGE Hourman, Flash and Green Lantern, plus Kid Colt and Lois Lane in IAF, $49, $3 ppd. Gene Kehoe, 1421 Bertch, Waterloo, IA 50702.

JAPANESE ANIMATION Zine & club. Translations, news, reviews, classifieds, manga fan art, synopses. Plus discount on videos. hassin@tiac.net Anime Hasshin, POB 5121 Manchester, NH 03108.

12-YEAR OLD APA seeks members interested in Japanese and American manga style cartooning. We're looking for people who like to draw. Contact davelok@bellsouth.net

YELLOWBACK LIBRARY is a monthly magazine for collectors of juvenile series books. Sample copy, $3. Box 36172, Des Moines, IA 50315.

COMICS JOURNAL $78, 80, 81, has Gil Rane, Perez, William Gaines, all for $12 ppd. Wally Stoelting, 5824 Winamac Lake Dr., 2-A, Mishawaka, IN 46545.

STRIP FANZINE The Funnies Paper #40 is ready to shop. Subscription $18. Information and sample issue $5. Don Cook, PO Box 33615, Decatur, GA 30033

FREDRIC WERTHAM. His 1973 hardback "World of Fanzines", new-old storestock in original shrinkwrap, $55 postpaid. Dan Fleming, 515 Boulder St., Lawrence, KS 66019. flemmo@bigfoot.com

FREDRIC WERTHAM. His rare 1973 hardback "The World of Fanzines", 135 pages, 30 illustrations. In origina. shrinkwrap. Few left. $55 postpaid. Dan Fleming, 515 Boulder St., Lawrence, KS 66049. flemmo@bigfoot.com

DESTINY SQUAD, six issues: $4.50. PSIGirl, three issues. $4.50. Scriptgraphics Presents, two issues: $4. Minizines in the classic tradition. Check or money order to Darrel Goza, Scriptgraphics, PO Box 2170, East Orange, NJ 07019-2170.

4801 FANZINES, WANTED

WANTED ANY condition. Omniverse #3, Mark Gruenwald's, 1970's Continuity Fanzine. E-mail: lymond@peaknet.net or write to: Steven Zanvil Sawolkin, 228-G Freedom Dr., Belleville, IL 62226.

4801 FANZINES, WANTED

COCHRAN ART catalogs wanted. Numbers 1-28 needed. Also Cochran's Raymond Flash posters. Robert Pistella, 9000 Ivybridge Crossing, Richmond, VA 23236. rjpistella@aol.com

UNCLE FANZINES wanted. Must contain fiction. Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069. 315-593-3454. E-mail: bfinn@camden-middle.moric.org

4900 NEWSPAPER STRIPS, FOR SALE

1920S-1970S pages, sections (much scarce) list, $1. Large variety. Send wantlist, new stock every week. Ken Mitchell, 710 Conacher Dr., Willowdale, Ont M2M 3N6 Canada

DICK TRACY dailies 1940s 350+, $5 also have Lil Abner, Terry and Pirates, $3, postage. Peter Maine, 30 Gilmore St., North Weymouth, MA 02191. 781-337-5434

FUNNIES PAPER The Comic Strip Fanzine Returns with No. 39. Have Fun. Information SASE. Sample issue, $5. Don Cook, 1012 Latham Rd., Decatur, GA 30033.

4901 NEWSPAPER STRIPS, WANTED

BUYING COLLECTIONS Phone/ Fax 510-666-0732. Starland Strips, 1563 Solano PMB #155, Berkeley, CA 94707-2116.

BUYING SECTIONS! All Sunday comic sections 1900-1970's. Bound volumes of newspapers. Loose pages and runs. Send lists. James Doylakos, 2221 W Lawrence, Chicago, IL 60625-1903.

DON WINSLOW Dailies from 1946 and 1947. Can you help me? Please write or call Matt Masterson, 31 Maplewood, Malden, MA 02148. 781-322-2605.

SUPERMAN AND Batman Sundays and dailies wanted. David Barsalou, 12 Marion St., Chicopee, MA 01013. E-mail barsaloud@sps.springfield.ma.us

STEVE ROPER 8/6/61, Terry and The Pirates 8/1/48, The Little King 4/2/61, Winnie Winkle 7/16/61. David Barsalou, 12 Marion St., Chicopee, MA 01013. E-mail: barsaloud@sps.springfield.ma.us

4902 VIDEOS FOR SALE

MARTIAL ARTS films for sale at http://www.classicson call.com -The Real Bruce Lee, Chinese Connection, Bionic Ninja, Duel of The Dragon, Blazing Ninja, more!

CLASSIC SILENT films for sale at http://www.classicsoncall.com Nosferatu, Phantom of the Opera, Mark of Zorro, 20,000 Leagues Under The Sea, Gold Rush, more! Ron 914-651-5348

What, Where, & When

CALIFORNIA

Mar 10-12 CA, Fresno. Comic Book Fest, Manchester Ctr. Corner of Blackstone & Shields Ave. just off of Hwy. 41. SH: Fri. 10am-9pm Sat. 10am-6pm, Sun. 11am-6pm T 40-8', F $80. A. free. Cool Stuff Shows. 2330 W. Monte Vista, Visalia, CA 93277 PH: 559-307-4036

Mar 11-12 CA, Daly City Comic Book & Sports Card Show. Serramonte Ctr. Serramonte Blvd. Exit off 280. SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 85, F $145. for 1, $130. for 3 or more. Sports Card Shows. PH: 530-241-4063

Mar 18-19 CA, Sacramento. Comic Book & Sports Card Show. Sunrise Mall Sunrise Blvd., Greenback Ln., Citrus Heights., SH: Sat. 10am-9pm, Sun 10am-6pm, T: 90, F $130 for 1, $115. for 3 or more. Sports Card Shows. PH: 530-[illegible]

Mar 18 CA, Santa Clara. Collector Quest 2000 Comic, Card & Toy Show. Marriott. Take Great America Pky. Exit 3 mi. N. of San Jose on 101 Fwy., SH 11am-4pm, T 100. A. $5 $3., 5 & under free. PH: 831-454-1857 for info or 408-988-1500 for directions

Mar 19 CA, Los Angeles. Comic Book & Science Fiction Convention. Westin Bonaventure Hotel. 404 S. Figueroa St., SH: 10am-5pm, A. $5. Bruce Schwartz 2219-A W Olive Ave. Burbank CA 91506 PH: 818-954-8432

CONNECTICUT

Mar 26 CT, East Hartford. Comic Book Convention, Elks Hall. 146 Robert St. (Exit 58 off of I-84). SH: 11am-5pm, T: 35, F $45. A: $.99. The Bookie, Hal Kinney 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

FLORIDA

Mar 11-12 FL, Ft. Lauderdale. Tate's Comics Presents Mondo Pop Collectible Show, 4th Annual Comic Book, Toy, Model & Doll Extravaganza, War Memorial Auditorium 800 NE 8th St., SH: Sat. & Sun. 10am-5pm, A: $5. Tony or Tate. PH: 954-748-0181

Mar 31-Apr 2 FL, Orlando. Megacon 2000, Expo Ctr. 500 W. LIvingston St., SH: Fri. 1pm-7pm, Sat. & Sun. 10am-6pm, 300 booths, A: $15. for a day $35. [illegible] Widera, PH: 813-891-1702

ILLINOIS

Mar 19 IL, Orland Park. Comic Books, Toys, Sports Cards & Diecast Show, Civic Ctr. 1 blk. W. of LaGrange Rd. at 147th St., SH: 9am-6pm, T: 80-6' F: $30. A. $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Mar 4-5 IN, South Bend. Collectible Show. North Village Mall. 31-933 North, T: 50, F: $70. A. free. Dave Brody. PO Box 724. South Bend, IN 46601. PH: 219-272-9198.

Mar 4-5 IN, Goshen. Comics & Collectibles Show, Elkhart Cty. Fairgrounds. 1 mi. E. of US 33. SH: Sat. 10am-6pm. Sun. 11am-5pm. T: 50. F: $50. $60. A: free. Gene Haberstich. PO Box 908. Goshen, IN 46527. PH: 219-533-1687

Mar 11-12 IN, Warsaw. Comics & Collectibles Show. Kosciusko Cty. Fairgrounds. Smith St., SH: Sat. 10am-6pm, Sun. 11am-5pm. T: 40, F: $50 - $55., A. free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1687

Mar 24-25 IN, Merrillville. Comics & Collectibles Show. Century Consumer Mall. US 30 at Broadway. SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 60, F: $80. $90., A. free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1687

Mar 26 IN, Indianapolis. Comic Book, Toy & Animation Show. Holiday Inn East. 21st St. & Shadeland Ave. Exit of I-70 or I-465), SH: 10am-4pm T: 65, F: $70., A: $4., 9 & under free. Andy & Diane Holzman, 1947 Bechtel Rd. Indianapolis, IN 46260 PH: 317-334-0173 or 824-9602

KANSAS

Mar 25-26 KS, Overland Park. Planet Comicon, Int'l. Trade Ctr. 115th & Metcalf, SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 100, F: $225 until Feb 20, A: $10 per day. $12 for two-day pass. $5 ages 6-14 under 6 free. Planet Promotions, PO Box 25095. Overland Park, KS 66225. PH: 913-345-1069

KENTUCKY

Mar 25-26 KY, Louisville. Comic Book, Sports Cards & Collectibles Show. Bashford Manor Mall. Bardstown Rd. S. Exit at I-264 Watterson Expwy. SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 50-8', F: $85., A. free. Front Row Promotions, Inc., Terry Armstrong. 1745 Houston Ct., New Albany IN 47150. PH: 812-948-9902

MARYLAND

Mar 26 MD, Laurel. Comic Book, Non-Sports Cards & Action Figure Show. Best Western. 15101 Switzer Ln. (Exit 33B off I-95). SH: 11am-4pm, T: 35, F: $55., A. $2.50, under 7 free. Fred Edeson, PH: 410-783-1157

MASSACHUSETTS

Mar 5 MA, Brockton. Comic Books, Sports Cards, Beanies & Coll. Show, Temple Beth Emunah. Torrey & Pearl Sts., SH: 9am-3pm, A $1 7 & under free with adult. Steve Weiner. 560 Pearl St., Brockton, MA 02301. PH: 508-588-8085.

Mar 26 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show. K of C Hall. Rt. 123. take Rt. 123 W., SH: 10am-3pm, T: 59, A. $3. Harry Martin. 936 South St., Wrentham, MA 02093. PH: 508-384-8491

MICHIGAN

Mar 5 MI, Saginaw. Comic Book, Sports Card, Memorabilia, NASCAR, Toy & Beanie Babies Show, St. Vincent Home. 925 N. River Rd., btw. State St. & Gratiot Rd. SH: 9:30am-4pm. Rick Doud, PH: 517-754-0249.

MINNESOTA

Apr 1-2 MN, Duluth. Collector's Expo. Miller Hill Mall. 1600 Miller Trunk Hwy. #108, SH: Sat. 10am-6pm. Sun. 11am-5pm. T: 40, F: $80. for 1, $65. ea. for 2 or more, A. free. Timothy Broman, 1600 Miller Trunk Hwy. #108, Duluth, MN 55811. PH: 218-726-1360

MISSOURI

Mar 3-5 MO, Branson. BransCon IV Gaming Convention, Settle Inn Green Mtn. Dr. SH: Fri. 3pm-midnight, Sat. 7am-midnight, Sun. 7am-6pm, T: 15-8', F: $50., A. $7. a day or $19. for weekend. Chris Burgess, 123 E. Main St., Branson, MO 65616. PH: 417-335-4330 or 561-2030

Mar 18 MO, Saint Louis. Comic Book Show. Newport Heights VFW Hall. 4271 Delor St., SH: 11am-3:30pm, T: 45-8' F: $25. A. $2. Tony Gladish. 4253 Fatima Apt 3, St. Louis, MO 63123. PH: 314-544-2812

NEW JERSEY

Mar 5 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Exit., SH: 9am-3pm, T: 100-6', F: $40 for 2, A. free. Phil DeMario, PO Box 4094 Wayne, NJ 07474. PH: 973-687-2112

Mar 18 NJ, Newark. Comic Book, Int'l. Collectibles Mega Show, Airport Sheraton Hotel. 128 Frontage Rd. SH: 9:30am-5pm, T: 300. K & S Promotions, 1020 Arlington Rd. New Milford, NJ 07646. PH: 201-261-4982. 261-8803 or FAX 201 385 9201

NEW YORK

Mar 3 NY Brooklyn. Comic Book, BB Cards, Beanie Babies, Toys, Pokemon & Collectibles Show, Floyd Bennett Legion Hall. 560 Ave N (at E. 56th St.). SH: 6pm-10pm T: 50-8 F: $40 for 1 $75 for 2. A. free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn. Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477

Mar 4 NY, Sayville-LI. Comic Books, Action Figures & Non-Sports Show. Atlas Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway. SH: 10am-4pm, T: 30, A. free. Paul DeCarlo. PH: 516-289-7398

Mar 9 NY, Deer Park. Comic Book, Action Figures & Non-Sports Show. Sons of Italy Lodge. 2075 Deer Park Ave., SH: 5:30pm-9:30pm, T: 35, A. free. Paul DeCarlo. PH: 631-289-7398

Mar 12 NY, Brooklyn. Comic Book, Beanie Babies, BB Cards & Coll. Show. Temple Hillel of Flatlands, 2184 Ralph Ave. (at Ave. L). SH: 10am-4pm. T: 50-8', A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station Brooklyn, NY 11234. PH: 718-241-6477 or 251-2075

Mar 18-19 NY, Manhattan. Big Apple Comic Book, Art & Toy Convention. St. Paul Church Auditorium. 9th Ave. 60th St., SH: Sat. & Sun. 10am-7pm, A: $6. Big Apple Conv., 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713

Mar 19 NY, Queens. Comic Books, Cards, Pokemon Coins, Wrestling & Memorabilia Show. Ozone Park Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36-8, F: $42.50 for 1, $75. for 2, A. free. Joseph Caruana, 114-32 150th Ave., S. Ozone Park, NY 11420. PH: 718-845-7240, 848-1795 or 917-483-9706.

Mar 19 NY, Huntington. Paper & Ephemera, Main Building. 100 E. 5th St. SH: 10am-5pm, T: 40, A. $5. Flamingo Promotions, John Bruno, PO Box 57, Northport, NY 11768. PH: 516-261-4590

Mar 26 NY, Brooklyn. Comic Book, Beanie Babies, BB Cards & Coll. Show. Temple Hillel of Flatlands, 2184 Ralph Ave. (at Ave. L). SH: 10am-4pm. T: 50-8'. A. free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-241-6477 or 251-2075

OHIO

Mar 5 OH, Columbus. Buckeye Comic Con. Holiday Inn-West. I-270 at Exit 10 (Roberts Rd.), SH: 10am-4pm, T: 30-6., F: $50., A. $2., 6 & under free. Jeff Harper. 5220 Loma Linda NE. Canton, OH 44714. PH: 330-499-6056

Mar 19 OH, Youngstown-Warren. Comic Con. Holiday Inn-Metroplex. I-80 & Rt. 193 (Exit 229). Belmont Ave., SH: 10am-4pm. T: 28-8' F: $50. A. $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056

Mar 19 OH, Cleveland-Richfield. Saturday's Child Comic Book Show & Nostalgiafest, Holiday Inn. On OH Rt. 21 (4742 Brecksville Rd.) just S. of OH Tpke. Exit 11, SH: 11am-4pm, T: 60-6' F: $50., A. $2. Joe Tricarichi, 2520 Ashurst Rd., Cleveland, OH 44118. PH: 216-932-6596

PENNSYLVANIA

Mar 3-5 PA, Fort Washington. 70th Philadelphia Comic Book, Sports Card & Sports Memorabilia Show. Expo Center. 1100 Virginia Dr. (PA Tpke. Exit 26). SH: Fri. 5pm-9pm, Sat. 9am-5pm, Sun. 9am-4pm. EPSCC, Inc., Bob Schmierer PO Box 3037 Maple Glen, PA 19002. PH: 215-643-0910 or FAX 215-643-2697

Mar 17-19 PA, Pittsburgh. Comic Book, Magic & Pokemon, South Hills Village Mall. US 19. SH: mall hrs., T: 48-8', F: $125 for 1, $200 for 2, A: free. Tom Vlencek, 120 Carmichaels St., Rices Landing, PA 15357. PH: 724-592-5036.

Mar 18-19 PA, Exeter. Comic Book & Toy Collectable Show, Wyoming Area High School. SH: Sat. & Sun. 9am-3pm. J.P. Meck, PH: 570-825-9719.

TEXAS

Mar 5 TX, El Paso. Comic Book, Toy & Sports Card Show, Airport Hilton. 2027 Airway. SH: 9am-4pm, T: 34-8', A: free. Art Wagner, 3814 Mobile Ave., El Paso, TX 79930. PH: 915-564-4757

Mar 19 TX, El Paso. Comic Book, Toy & Sports Card Show. Quality Inn. I-10 & Geronimo, SH: 9am-4pm, T: 34-8', A. free. Art Wagner 3814 Mobile Ave., El Paso, TX 79930. PH: 915-564-4757

VIRGINIA

Mar 5 VA, McLean-Vienna. Monthly Comic Book, Toy & CCG Show, Tysons Corner Holiday Inn. 1960 Chain Bridge Rd., take Exit 11 S. (Rt. 123) off I-495. SH: 9am-4pm T: 80-6 F: $85 for 1st, $60. for 2nd, $75. ea. add'l, A: $2. Under 5 free. Capital Associates, Inc. Jeff Rocen. 7952 Arden Ct., Vienna, VA 22027. PH: 703 912-1993

WEST VIRGINIA

Mar 26 WV, Parkersburg-Marietta. Comic Con. Holiday Inn. I-77 at Exit 176 (Rt. 50). SH: 10am-4pm, T: 30-6', F: $45. ea. or $110. for 3. A. $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

COMICS BUYER'S GUIDE RESALE REPORT

Feb 13 2000 — Feb 19, 2000

Compiled by BRENT FRANKENHOFF
CBG Price Guide Editor

Fan interest fuels back-issue prices

Nostalgia is a powerful thing. Years after they first encountered it, fan's feelings of interest in a series can drive back-issue prices up, when they seek out the fondly remembered treasures of their youth

It's not just comics collectors who will drive up these prices. In some cases, it's fans of the television series or movie that the comic book is based on who will drive the prices beyond what the regular comics collector is willing to pay.

It took some time after its initial release (in 1991) for comics readers to discover *Bone*, but, by mid-1993, prices were already beginning to climb, driving the price of first printings of early issues of Jeff Smith's black-and-white series through the roof. With additional printings and collections of the early issues, back issue prices began to cool. With the upcoming release of a *Bone* movie, expect back issue prices to climb once again, although probably not as drastically as they did initially, due to the number of printings and the availability of the collected editions.

BIONIC WOMAN #1

Charlton • Oct 77
Cover 35¢

What child of the 1970s didn't thrill to the adventures of Steve Austin, The Six Million Dollar Man? The inevitable sequel, *The Bionic Woman*, starred Lindsay Wagner and proved a hit, as well. Nostalgia pulled the comics version of her adventures out of the quarter box in the early 1990s, and prices have risen since then.

Current NM price: $6

BOY COMMANDOS (2nd series) #1

DC • Sep 73
Cover 20¢

The story of an improbable fighting group comprising four orphans living in wartime Britain, the original series featured World War II adventures, followed by a short stint of crimefighting before folding in 1949. The two-issue 1970s series reprinted several of the Simon and Kirby tales.

Current NM price: $4

BUFFY THE VAMPIRE SLAYER #1

Dark Horse • 98
Cover $2.95

The audience for Joss Whedon's TV show has made it a cult phenomenon. Dark Horse's *Buffy* series, too, is a definite hit. All issues came in two versions: one with a drawn cover and the other with a photo cover. The photo covers are slightly more popular than the drawn ones, with a slight variation in back-issue price. A gold logo edition of #1 is also available for about $7.

Current NM price (drawn): $5
Current NM price (photo): $6

BARBIE #1

Marvel • Jan 91
Cover $1

There are certain titles that never really receive their due in conventional comic-book channels. *Barbie* is the epitome of this. The licensed adventures of a popular doll were almost universally ignored by mainstream (and mostly male) comics fans. To the pre-teen girls which were its target, however, *Barbie* was pure gold. Comics stores have only recently caught on to the trend. The title has been seen to draw multiples of the Near Mint price at specialized Barbie conventions, however.

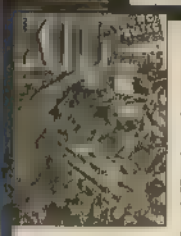
Current NM price: $3

COMICS BUYER'S GUIDE pricing research

is provided by CBG and COMICBASE (*www.comicsoftware.com*). Silver Age to present information is available in the *Comic Book Checklist and Price Guide Year 2000 Edition*. Order at (800) 258-0929 or online at *www.comicsbuyersguide.com*

COMICLINK COMMENTS

BY JOSHUA NATHANSON



KID KOMICS #4

Timely • Spr 44
Cover 10¢

High grade Timelys are extremely scarce. This one was graded by Comics Guaranty Corporation (CGC), as a Near Mint minus 9.2. It is probably one of the highest-grade copies in existence for this particular issue. This issue contained a Sub-Mariner story and the beginning of The Destroyer's adventures in this title.

Sold in NM- CGC 9.2 for: $1025

MORE FUN COMICS #98

DC • Jul 44
Cover 10¢

This issue was also graded by CGC. Listed in the Gerber Guide as an "8" on the scarcity index, it is rare and only between 11 and 20 copies are estimated to exist. This was probably one of the few opportunities the buyer will have to purchase this item. Of historical importance was that this was the last appearance of Dr. Fate in the title. Green Arrow and Speedy, Johnny Quick, and Dover and Clover continued and were joined by Superboy and Genius Jones.

Sold in VF+ CGC 8.5 for: $675

Joshua Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books and related memorabilia are bought and sold.

feedback

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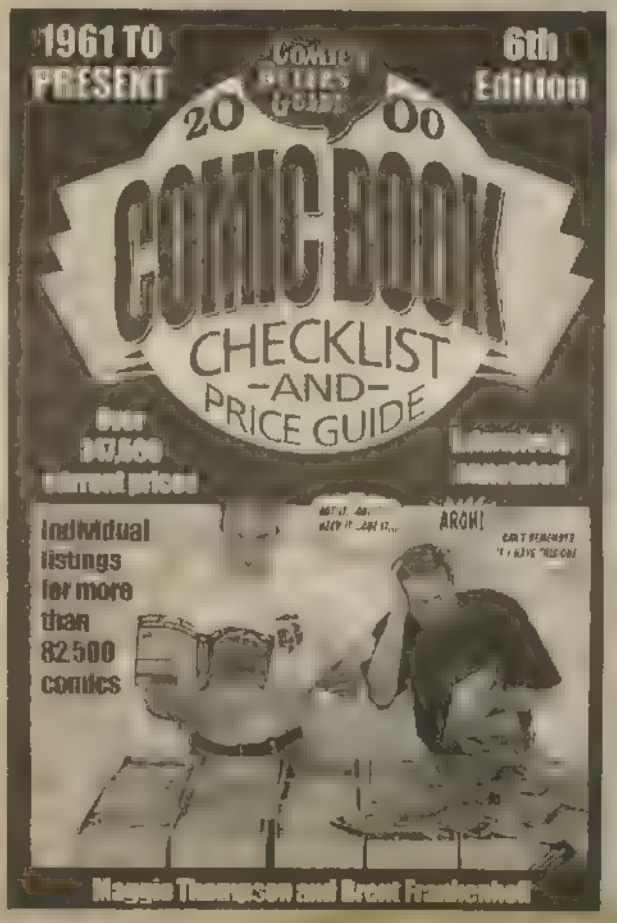

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Tues. Mar. 7, 2000	1376	Mar. 31, 2000	Tues. Mar. 28, 2000	1379	Apr. 21, 2000
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1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$114.00	$112.00	$110.00	$105.00	$96.00

C. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

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A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.

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I've been doing this column for nearly a decade and also having a lousy memory, which naturally presents a danger: I don't recall whether I've covered certain topics. So, if I have discussed the following, then I hope I'll say something new. If I haven't, then it's *completely* new.

By Maggie Thompson

He's a filmmaker (actor, producer, writer, editor). He's a comic-book writer. He's an actor. He's a comics-shop owner. He's Kevin Smith, who sometimes appears (as below) as Silent Bob. ***Jay and Silent Bob: Chasing Dogma*** is Graphitti Designs Limited Hardcover #69 (1999, $69.95, ISBN 0-936211-56-3, print run of 5,000) and collects Oni Press' *Jay and Silent Bob* #1-4. It's written by Smith, illustrated by Duncan Fegredo, and *not* for kids. The black-and-white trade paperback came from Oni at $11.95; *this* is a lovely dust-jacketed hardcover, complete with signatures — and excellently colored (by Laura Allred, who did it so the toned art did not look too dark, a tricky job). As the characters go from *Chasing Amy* to *Dogma*, they indulge in wild involvement with porno movies, a *Fugitive* experience, high school, death metal, and, and, and ... The outrageous Jay is not someone you're likely to want to meet. And Bob (as Alanis Morissette points out here) is his enabler in a raucous farce. Still, reading instead of meeting the guys, you should have a hoot.

Which actually makes me wonder about commercials when they advertise an episode by saying, "An all-new episode." What's meant by that? It's not a rerun? Then why don't they just say "new"? What's with the "all"?

It particularly annoys me when it's an episode that's actually a clip show. You know the type I mean: There's a framing device of some sort — someone's looking at a photo album, or one character has amnesia and someone else is filling him or her in on his or her life. And there are scenes from other episodes for illustration, which wind up occupying 50% or more of screen time. I've seen that on *Xena* more than a few times. So where do they get off calling that an "all-new" episode? Because it's not. A lot of it's old.

Am I the only one who worries about these things? Besides Jerry Seinfeld, I mean?

Probably.

God, I need a life.

Mushing on: One of the questions I continually get asked (which leads me to believe that either I didn't discuss it or I did, but lots of people missed it or didn't pay attention) is whether I pay attention to critiques and comments from the fans. They're certainly unavoidable. They're all over the place, on boards and in folders and such.

The answer is, yes, I always pay attention. But how I react to that commentary varies, depending upon the circumstances and my mood. Here are the various techniques I've used regarding fan comments.

1) Ignore it.

This doesn't mean that I didn't read it or didn't care about it. What it does mean is that I just kind of shrugged and, in my best Johnny-Depp-as-Ed-Wood attitude, said, "Well, maybe you'll like the next one better."

One would think that handling fan response in that way wouldn't get me into trouble. Think again. There was the instance where a fan posted a scathing review of a *Star Trek* novel of mine, *The Captain's Daughter* (a title that the marketing people came up with and which I hate to this day with a passion. My original title was *Demora*, the name of Sulu's daughter). So I read the review, shrugged, thought, "Oh, well," and moved on. I didn't respond.

Now, considering that some people bad-rap me by saying I'm too thin-skinned or too hair-trigger in replying to negative comments, one would think that saying nothing would be playing it safe.

Nope.

A week later, the same poster started a new thread titled, "Peter David Doesn't Care about His Fans." His reason for doing so? Because I *didn't* jump in and "defend" my work from his review. Now, of course, if I *had* rebutted his review (don't get me wrong; I could have), then, naturally, I would have been assailed by fans stating that I couldn't handle criticism and I should have just let it roll off.

So it was a lose-lose proposition, which, unfortunately, happens all too frequently in this day and age.

WHILE THE MOTHER IS COMATOSE, I HAVE NO RECOURSE BUT TO REMAND THE CHILD, TRAYA, TO SOCIAL SERVICES, TO BE PLACED IN FOSTER CARE.
WAK!
DAAAADDDYYY!
TRAYA, CALM DOWN, IT'S GOING TO BE ALL RI--

2) Adapt a storyline to plug a hole.

Fans can zero in on weaknesses with merciless precision. As sharks are reputed to do, they can scent blood, zoom in on it, and tear the wound. And, if I think that they have a valid point, I will do what I can, *if* I can, to attend to the wound and bandage it.

Case in point: *Young Justice* #11. In that issue, The Red Tornado goes before a family court judge in an endeavor to get custody of his adopted daughter, Traya, while his wife is in a coma. But the judge denies it, refusing to accept the Tornado's status as a sentient being and according him no rights. Basically, the judge was a total, unreasonable hardcase, reducing Traya to tears and having her dragged away by a social worker, shouting for her father — until The Tornado snapped, grabbed the kid, and tried to get away with her.

The thing was, at the time that I wrote it, I was in the midst of a court custody struggle regarding my youngest daughter, who was 7 at the time. I wrote it right after a day in court that had gone particularly badly for me, and I'd had to endure a scene that was — in many ways — identical to what I had The Tornado going through (although, obviously, I didn't suddenly kick into my high-wind tornado power and attempt to abscond with her). Let's just say that I was subjected to a lot of heartache due to the judge's ruling, and I had a serious mad-on for the legal system in general and judges in particular. So I wrote him in *Young Justice* as a total creep.

Except that, naturally, the fans didn't know or care about whatever agonies were taking over my personal life. All they knew was that they read the issue and the judge didn't seem remotely realistic. Which he wasn't; I was flagellating a proxy. Basically, the fans were right and — with the distance of several months, cooled fervor, and subsequent rulings that ran in my favor — I realized I'd done both the fans and the storyline a disservice.

There have been any number of times that I've channeled my personal angst into my writing, but this time it got out of control, because the emotions were just too raw. Fortunately enough, it was an ongoing storyline, so there was still time to graft in a fix. I wrote a sequence that showed that the judge actually had skeletons in his closet and was forced into making stiff and unreasonable rulings by another character for manipulative purposes. Not my most brilliant development, but, then again, if you put a patch over a hole in a tire, you don't get a new tire. You just have a tire with a hole that functions better than it did before, which is better than nothing.

So, in essence, I screwed up, the fans called me on it, and I did something about it.

3) Create a story or storyline to fill a need.

When I was writing *X-Factor*, I made a deliberate decision to avoid writing characterization in the same way that the other X-titles did. In those titles, characterization primarily consisted of lengthy, soul-searching, on-point expository declarations of self that possessed no subtext, and left as much to the imagination as a Ewan McGregor nude scene.

If Storm walked into a room with closed windows, she'd think, "Oh, no ... the windows ... closed ... feeling confined ... trapped ... breathing and heartbeat racing ... it's reminding me of the explosion that occurred when I was a child, burying me in rubble and causing me to lose my parents, resulting in lifelong claustrophobia ..." Well, you get the idea.

So I resolved that my guys would talk normally. That I would disdain to use those endless mono-

(Continues on Page 53)

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Fits 1973 - Current Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$4.80	$6.20	$8.80
500	21.30	26.40	38.40
1,000	31.30	37.15	63.80
5,000	137.20	167.70	300.30
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL $7^{1}/_{8} \times 10^{3}/_{8}$
Fits 1962 - 1972 Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$4.80	$6.20	$8.80
500	21.30	26.40	39.50
1,000	31.30	37.15	65.60
5,000	137.20	167.70	300.30
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE $7^{1}/_{2} \times 10^{3}/_{8}$
Fits 1950 - 1962 Comics

	2 mil	3 mil
100	$5.30	$6.80
500	21.80	27.00
1,000	39.00	45.20
5,000	174.80	208.25
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS $7^{7}/_{8} \times 10^{3}/_{8}$
Fits Pre - 1950 Comics

	2 mil	3 mil
100	$5.65	$7.80
500	22.10	30.70
1,000	40.10	52.50
5,000	187.00	242.80
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD $8^{5}/_{8} \times 11^{1}/_{8}$		LARGE $8^{7}/_{8} \times 11^{1}/_{8}$	
	2 mil	3 mil	2 mil	3 mil
100	$8.00	$10.30	$8.80	$11.35
500	31.20	37.40	34.20	41.15
1,000	48.30	67.60	53.05	67.60
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

Note: Bags have $1^{1}/_{2}$" flap unless noted

LIFE MAGAZINE

	REGULAR $10^{1}/_{4} \times 12^{1}/_{4}$		LARGE $10^{7}/_{8} \times 14^{1}/_{4}$	
	2 mil	3 mil	2 mil	3 mil
50	$5.40	$7.40	$6.55	$8.35
100	9.50	10.25	10.10	12.10
500	41.25	46.10	44.25	53.30
1,000	65.70	85.30	73.10	95.00
PCode:	SLMR2	SLMR3	SLML2	SLML3

TABLOID (No Flap)

	REGULAR 12 x 19		LARGE $14^{1}/_{4}$ x 19	
	2 mil	3 mil	2 mil	3 mil
50	$9.80	$12.20	$10.10	$14.60
100	13.65	18.10	14.90	21.35
500	51.75	70.80	56.95	83.55
1,000	98.25	134.40	108.15	158.75
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR $10^{1}/_{2}$ x 19	LARGE $11^{1}/_{2}$ x 19
	3 mil	3 mil
100	$14.20	$15.60
500	54.50	60.40
1,000	103.30	114.85
PCode:	SOAS	SOAL

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Description / Size (in)	Product Code	* Grade	Gauge (in)	PRICE PER QUANTITY 25	50	100	500	1,000
New Comic $6^{11}/_{16} \times 10^{3}/_{8}$	KCB30N	Economy	0.030	$3.20	$5.90	$9.10	$32.00	$59.15
	KAF28N	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40N	Superior	0.040	11.35	21.00	36.65	159.20	277.00
Regular Comic $6^{15}/_{16} \times 10^{3}/_{8}$	KCB30R	Economy	0.030	$3.20	$5.90	$9.05	$32.00	$59.15
	KAF28R	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40R	Superior	0.040	11.35	21.00	36.65	159.20	277.00
Dell & Silver Age $7^{3}/_{16} \times 10^{3}/_{8}$	KCB30DSA	Economy	0.030	$3.90	$6.10	$9.60	$39.00	$66.00
	KAF28DSA	Intermediate	0.028	7.80	12.40	19.15	77.95	136.95
	KAF40DSA	Superior	0.040	12.10	21.30	40.30	168.85	293.55
Golden Age $7^{11}/_{16} \times 10^{3}/_{8}$	KCB30GA	Economy	0.030	$4.20	$6.50	$10.20	$41.00	$69.90
	KAF28GA	Intermediate	0.028	8.35	12.95	20.35	81.90	144.80
	KAF40GA	Superior	0.040	13.05	23.65	41.25	179.00	311.25

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$7^{3}/_{8} \times 10^{7}/_{8}$

Plastic		Corrugated	
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50	31.65	100	20.00
100	55.00	500	65.00
500	247.50	1,000	107.00
1,000	374.00+ Frt		+ Frt

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Holds 75-100 Comics

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2	$12.70
5	27.60
25	101.80
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$7^{3}/_{4} \times 11 \times 15$
Holds up to 200 Comics.

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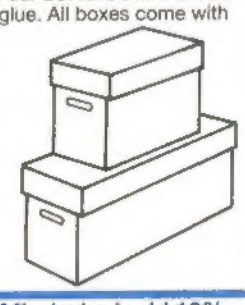
5	21.05
10	32.65
25	67.45
50	100.00+ Frt
100	180.00+ Frt

Prod. Code XCC200

LONG COMIC
$7^{3}/_{4} \times 11 \times 26$
Holds up to 300 Comics.

2	$12.20
5	26.55
10	53.00
25	106.40
50	141.50 + Frt
100	250.00 + Frt

Prod. Code XLC300



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FEB002521H

A Previews Exclusive! Specialty Market Only! Space Ghost has already been immortalized as an action figure... which is just so right. Now, your pals at *Previews* proudly present this Exclusive edition of Space Ghost as you've never seen him before... well, as you've seen him *not* being seen. Yes! It's Space Ghost cast in clear plastic for that "phantom" effect! And, as with the original version, you get all of the *Space Ghost: Coast to Coast* accessories — desk & chair, mug, and index cards — all cast in normal colors. Sculpted by Art Asylum.

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FEB002543H

A Previews Exclusive! Here's the second in our exclusive series of *Playboy Celebrity Cars*! Each superior-quality 1:64 scale stock car replica features a die-cast metal body and chassis, opening hood, detailed engine, white-lettered rubber tires, and meticulous graphics adorning the car's body — including a full-color image of the fabulous Jenny McCarthy! Each car comes packaged with one of three different centerfold trading cards with never-before-seen photos. One-time production run! Blister card packaging. **NOTE**: These cars and all enclosures contain no nudity.

PLAYBOY PLAYMATE APRIL DIE-CAST CARS

JANUARY CAR SHOWN

9.49

FEB002544H

A Previews Exclusive! Here it is! The perfect mix of hot cars and hot women! This is the fourth in our series of Playmate cars that correspond to the month's Playmate. April's lovely Playmate's photo will grace the hood of a detailed 1/64 scale die-cast car. Each car features an opening hood and real rubber tires (with manufacturer markings). Each car also comes packaged with one of three different centerfold trading cards featuring never-before-seen photos. Each car is blister-carded and will have a one-time production run! **NOTE**: These cars and all enclosures contain no nudity.

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49.95

FEB002584H

Imported from Japan! The fourth in this exclusive series! If you can't get enough of the *Nightmare Before Christmas* and its long and lanky protagonist, then read on, 'cause we're ready to make your millennium! Presented here is the fourth in our exclusive year-long program of *Previews* Exclusive *Jack Skellington* collector dolls! Each month, *Previews* will bring you an all-new Jack doll, complete in a differently colored collector's coffin (the only "coffin" Jacks to be released in 2000!)... that's a new Jack each and every month throughout 2000 and beyond! This month, "Pouting" Jack in a purple coffin box is offered! Jack stands approximately 15" tall, is articulated, dressed in a cloth suit, and comes "entombed" in his own coffin display box. Guaranteed to ship in April, 2000!

DIAMOND SELECT

LADY DEATH 12" ACTION FIGURE

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FEB002500H

An Eternal Toys and Diamond Select offering! Shipping in May! Dangerous, powerful, and sensual! Lady Death is brought to you by Eternal Toys and Diamond Select Toys. The Goddess of the Netherworld comes complete with cloth outfit, removable battle armor and 14 points of articulation. This highly-detailed figure also comes with Lady Death's sword, Apocalypse! Each figure comes in a re-sealable box with removable plastic tray packaging.

CHAOS! REAPER BUST

An Eternal Toys and Diamond Select Offering! The Reaper — observer, chronicler, Death — has made many appearances in Lady Death comic books. But now he's available from Eternal Toys and Diamond Select Toys. The *Reaper 1:6 Scale Bust* is a highly-detailed creation designed by master sculptor Sam Greenwell. Death stands 7" tall and eerily stares at you while holding an hourglass waiting for the final moments of time to pass by. Comes in a custom box with a Certificate of Authenticity. Painted and ready to display.

44.95

FEB002601H

LOOK FOR THESE EXCLUSIVE ITEMS ALSO IN THIS ISSUE!

More Previews Exclusives!

- Faust: Singha's Talons #3 Wraparound Cover Edition
- Lady Death Clear Figure (O/A)
- MAC Doppelganger Kabuki Action Figure
- Marvel History 1st Appearances Action Figures (O/A)
- Marvel History Silver Age Action Figures (O/A)
- X-Men Exclusive Metal Logo Hat

Shared Exclusives!

- Batman Animated: Batgirl 12" Figure
- Batman Animated: Robin 12" Figure
- Final Fantasy VIII: Tiamat Limited Action Figure
- Jurassic Park Raptor Resin Statue
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- Superman Animated: Supergirl 12" Figure

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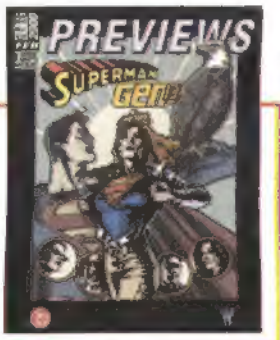

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